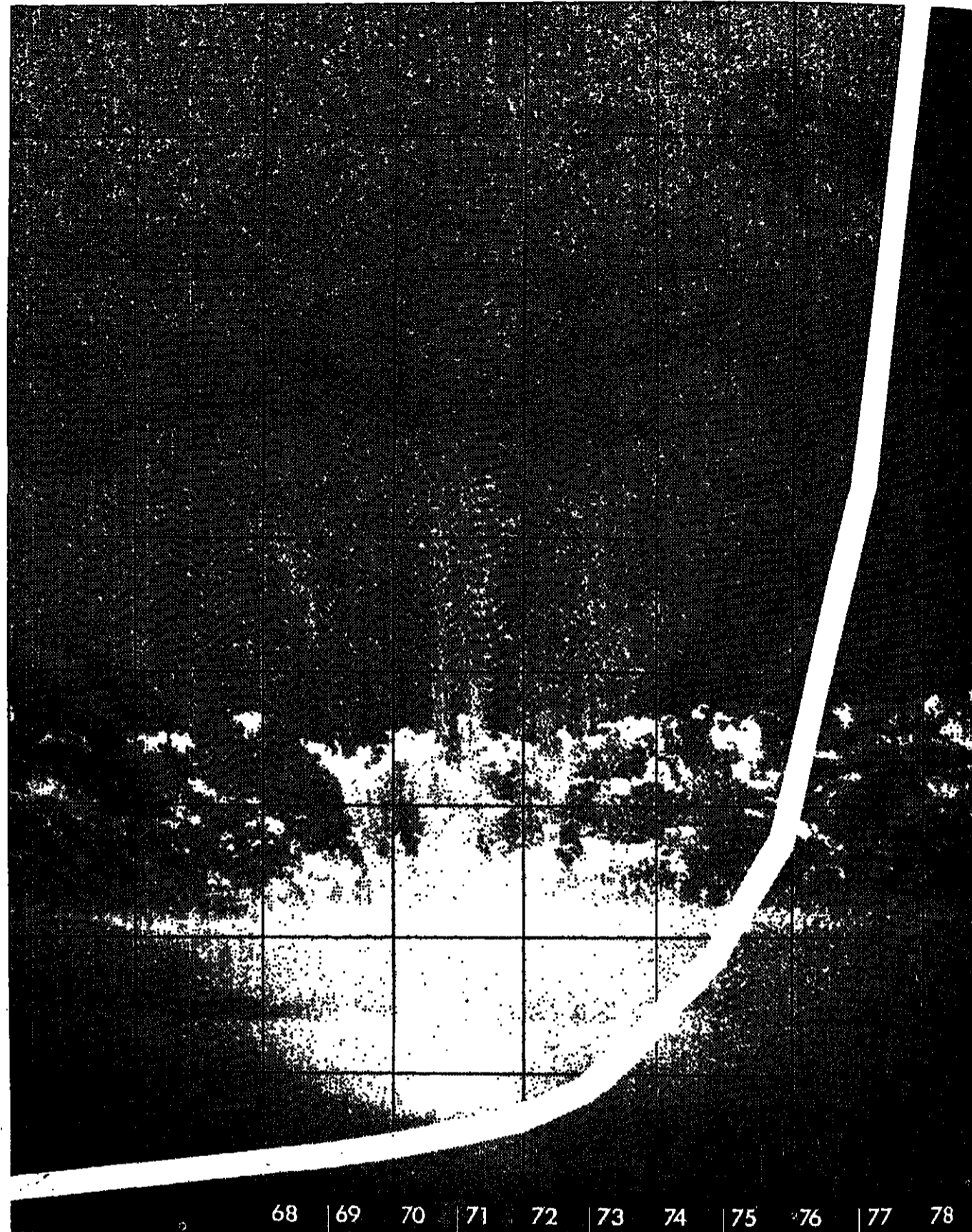


Here's a picture that needs no heading. It's a picture of our balance sheet. A balance sheet that's grown 114 times in the last ten years!!! Putting Bank Hapoalim among the world's biggest banks.

In recent years, we've widened the scope of all aspects of our financial operations. We've upgraded our existing services, and added a whole series of new ones: credit cards, "Bank-kat 2000" and a network of computer and data processing facilities all aimed at optimizing our customer services.

To better serve our clients, we've established new branches at home and abroad. And on the international front, we greatly expanded and intensified the range of Bank Hapoalim involvement. That's why this picture of our balance sheet needs no heading. It's a clear reflection of how we've grown.



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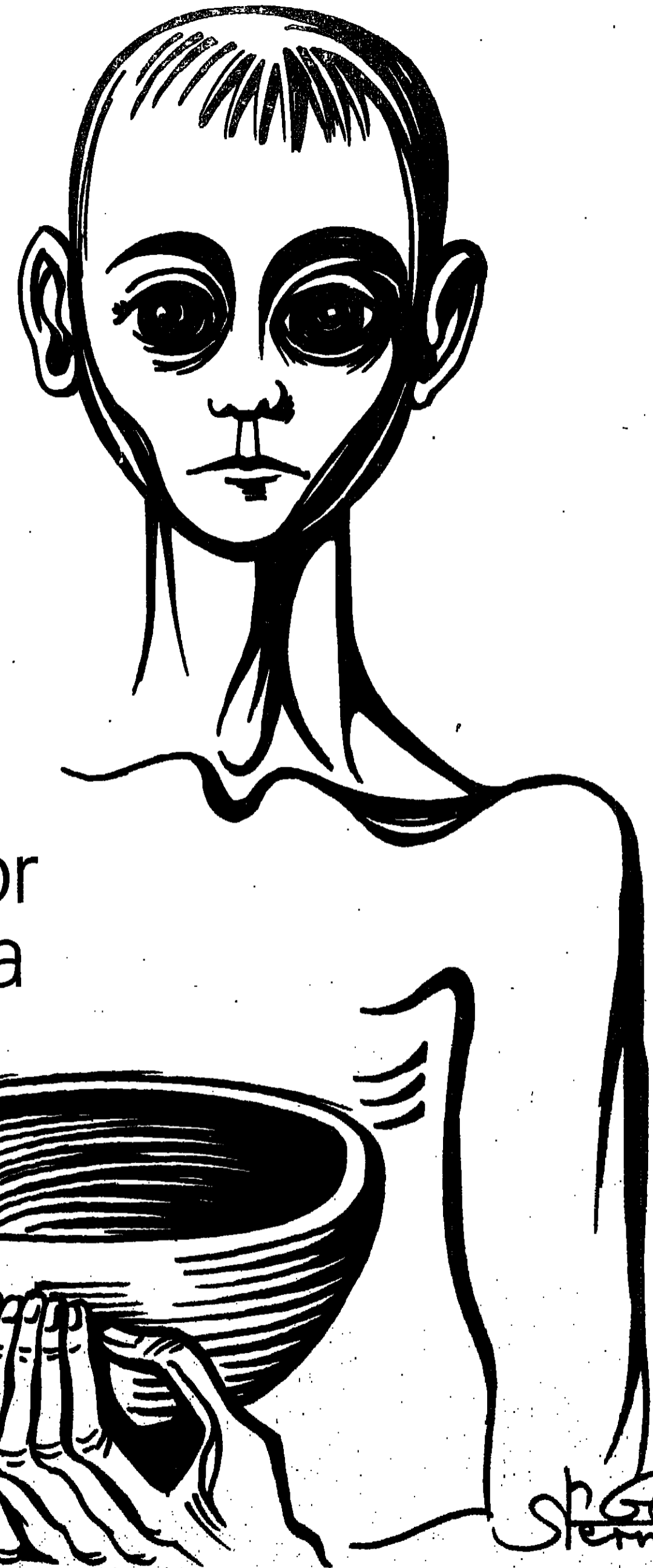
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ARIEL

THE JERUSALEM
POST
MAGAZINE

Friday, November 9, 1979



Appeal for
Cambodia

התעוררו לרעב

Stern

Chagall on Gold.

Try finding a better investment.

You appreciate art. You also know how to recognise a good investment.

So, here's a unique proposal that may interest you: a work of art by Marc Chagall on a gold medallion or a silver proof plaque. Chagall created an original new design especially for the minting of the gold medallion and the proof plaque, as his personal contribution to the solution of the housing shortage in Israel.

This work, which represents a new artistic achievement, is signed by the artist, for the very first time, in both Hebrew and Latin characters. Chagall's inspiration for this creation are the words of the prophet Isaiah:

"I the Lord have called thee in righteousness, and will hold thine hand and will keep thee, and give thee for a covenant of the people for a light of the nations."

All income from the sale of these gold and silver medallions is earmarked for the alleviation of the acute housing shortage for young people in Israel.

The medallion, minted in gold, contains Chagall's work on one side and on the reverse, the quotation from the book of the prophet. The medal is of 22 (k) carat gold (916.6/1000); it has a 60 millimeter diameter and weighs 3 troy ounces (93.310442 gr.). The minting is by Argor — one of the world's most reliable companies in this field. (Argor is a wholly owned subsidiary of the Union Bank of Switzerland).

The medallion is luxuriously packed in a multi-purpose presentation box of blue suede.

The round sterling silver proof plaque (925/1000) has an unusual sheen, and it comes in a frame of dark walnut wood (23.5X21.5 cms). As previously mentioned, the proof plaque bears the work of Chagall. It's diameter is 150 millimeters.

The minting was executed by the Franklin Mint in Philadelphia, which is the largest private mint in the world.

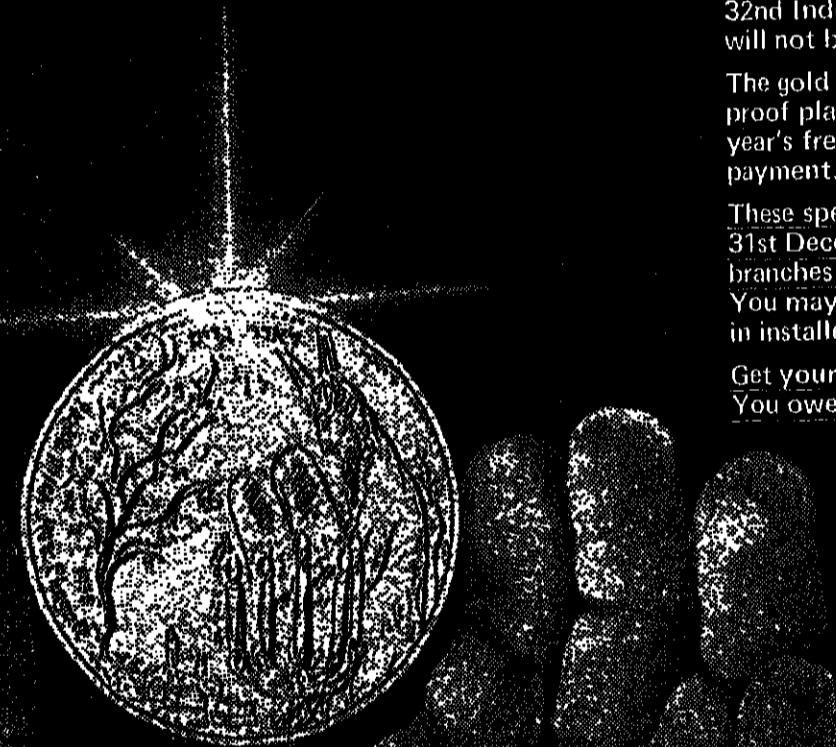
Both the medallion and the proof plaque are hallmarked. The issue in Israel is limited until Israel's 32nd Independence Day on 21st April 1980. Orders will not be accepted after this date.

The gold medallion is priced at \$2000 and the silver proof plaque costs \$500. Prices include VAT and one year's free insurance. Delivery will be made on payment.

These special prices are guaranteed until 31st December 1979. Both items may be purchased at branches of banks only.

You may make your purchases in cash, by cheque or in installements at special interest rates.

Get your share in "Chagall on Gold". You owe it to yourself.



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St Michael's MARKS & SPENCER במשביר לצדכון

4.11.-23.11.1979

המשביר לצדכון



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On the cover: Yossi Stern's drawing of a Cambodian child, sold this week in Jerusalem as part of the country-wide refugee-aid campaign.

ALYAH & ABSORPTION INFORMATION COLUMN

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields, practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time.

The column is written by a staff of freelance writers, most of them olim. The views they hold are their own.

We are hoping that enough interest in this effort will be generated to encourage reader response, which will allow us to tailor the content to demand.

It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects to future articles.

Readers can contact us by writing to the ENGLISH PUBLICATIONS DIVISION, Department of Information for Olim, P.O.B. 616.

JOB HUNTING IN ISRAEL

INITIAL CONTACTS
When was the last time you had to look for a job? Can you remember pounding the pavement, answering advertisements, waiting for them to call you? Even if you were one of the lucky few — with a choice of jobs offered to you on a silver platter — you must still be aware of the rat-race others experienced when job hunting abroad.

Here in Israel the game is basically the same, but your sources of finding employment are somewhat different. There are newspaper advertisements, but not in the abundance to which you may be accustomed. And the private employment offices that you may have depended on practically do not exist in Israel. Instead there are government employment offices for both professionals and non-professionals.

UNIVERSITY GRADUATES
Most college graduates who have come from Western countries have their resumes sent ahead to be evaluated and circulated by the Overseas Department of the Bureau for Placement of Professionals. Potential olim should visit this office in order to obtain first hand information about job possibilities. It is advisable to call beforehand to

arrange an appointment. The Department is located on 2 Kaplan Street, Hakiya, Jerusalem, Tel. 02-630997 or 02-631826.

If you are already living in Israel and staying temporarily in an Absorption Center you should contact your employment counselor at the Center. If you have made your own housing arrangements, you should pay a visit to your regional branch of the Bureau for Placement of Professionals (*Markaz Let'ssookot Academia'im*). These branches are located at the following addresses: Jerusalem — 27 King George Street, Tel. 02-249070
Tel Aviv — 72 Sholom Weizmann, Tel. 03-455188
Haifa — 5 Ahad He'am Street, Tel. 04-642335
Beer-sheva — 85 Herz Street, Tel. 057-34394.

Each office has a continuously updated list of vacant posts in its immediate area and throughout the country.

On this and all job hunting forays bring along any professional licenses (if needed), a photocopy of your university diploma, your resume, letters of recommendation, etc.

You'll be interviewed, your documents gone over and translated if necessary. You will be given information on how to obtain a licence to practise your profession in Israel (if needed) and in some cases told that additional training or qualifying exams will be required. A curriculum vitae will be prepared for you and a personal file opened to keep a record of your progress in tracking down a job.

NON-UNIVERSITY GRADUATES
While university graduates are not required by law to obtain job placement through the official government employment bureau (*Lishkat Ha'avoda Klalit*) all other newcomers — such as skilled workers — are obliged to register with their local labour exchange. Procedure for placement is similar to that for academics. Specific training in production processes and new methods in your area may prove essential before you can integrate into the country's labour force. If you fail to find a job (either because your skill is oversupplied or not employed here at all) you will be advised to register for a retraining course.

Guidance will be provided in line with your background and qualifications, as well as the country's needs. While taking a course is not an absolute guarantee that you will be given a job, no effort is spared to help place those who successfully complete retraining. If you undertake retraining, and if you have no income from any other source, you may be entitled to a grant or a loan — according to the size of your family — to tide you over this period.

While you may find out a lot about your general area of employment, the possibilities existing in your field, etcetera, keep in mind that you are not limited to looking for jobs through the Bureau for Placement of Professionals. Many new olim obtain employment through direct personal contacts, friends, relatives, acquaintances or through newspaper ads and other public announcements.

INITIATIVE

This leads us to the most important point about job hunting in Israel — initiative. Basically this is a small and rather "hamish" country and almost everyone is willing to offer advice, contacts and help to a person with a good attitude. Talk to as many people as possible about your job search. It pays to follow up on any and all names that they may suggest you contact.

Be resourceful — contact professional organizations, go through the telephone book, get in touch with any people or companies that sound even remotely related to your field, visit the local branch of your immigrant association for suggestions. Leave no stone unturned. Meet with anyone who is willing to talk with you.

The point is that although a person or company may not have a specific position to offer you, they may be able to put you in touch with others who can help you to get the "lay of the land." Many such informal contacts will indeed result in employment, either directly or indirectly, but your psychological approach will have a lot to do with the results.

Normally, within any field, there is an inner circle of sources that you need to penetrate. These meetings (notice we didn't say interviews) can set you on the right path. The wider your exposure, the better the percentages. A little *hutzpah* goes a long way and it doesn't cost you anything but time.

Looking for work is a full-time job in itself. Devote yourself to the hunt whole-heartedly and you are bound to have a certain amount of success. Unless you are exceptionally lucky, sporadic job-seeking will usually lead to many blind alleys.

THE SUCCESSFUL INTERVIEW

In spite of all the well-worn jokes about "Jewish time," there are still many people in Israel who do believe in being punctual. You have only one chance to make a "first impression." Make it count! Do all the things that you would be abroad — prompt, neat and courteous. It may turn out that you have wasted your time, that your interviewer was late, disheveled, abrupt (if not downright nasty), but you may — on the other hand — be glad that you bothered.

Don't underestimate the value of Hebrew. This country has been geared to immigration for three decades. Most people are willing to give you a chance with struggling Hebrew on the assumption that your language will progress. You should be realistic and face the fact that without Hebrew, your value is much less tangible to a prospective employer. You may have a fantastic background and the exuberance to contribute your knowledge, but who will be your audience if you

lack the basic means of communication?

If you feel that you got a "possibly" response to an inquiry or an interview for a job that you'd like, don't be afraid to follow it up with a telephone call or a letter thanking your interviewer for his time and expressing your interest.

FLEXIBILITY

There is no substitute for flexibility when job hunting. It is a quality well-worth cultivating and may lead you to a rewarding career. For example, if you were a history teacher "back home" and the Ministry suggests that you become an English teacher here — give it a try! You'll be sent to a course in "Teaching English as a Second Language," and you may like your new job even more than your previous one. If you are also willing to consider various geographical areas, your employment possibilities are so much the greater.

It also helps to remember that your first job doesn't have to be your last. We don't advocate your becoming a professional job-hopper, but you may feel better starting to work than holding out indefinitely for the perfect opportunity. What might appear initially as a stop-gap position, may work out to be an ideal job once you are on the "inside." If all fails and you find that you chuse wrongly — so what? Chances are that your Hebrew has improved as has your understanding of the inner workings of your profession in Israel and you've probably made more contacts who can be helpful to you in the future.

One of the frustrations that many people experience in Israel is the seeming lack of job specifications for employees. Don't let this upset you — turn it to your advantage if you like the type of company or institution, the scope of work and can picture yourself there, worry about the specific duties after your foot is in the door.

Job hunting in Israel can be an interesting and challenging experience, an opportunity to learn more about the country, the people and yourself, in conclusion an interesting observation — beyond all of the individual variables involved in successfully finding a job, one point seems to stand out — if your first motivation is to live here, the rest will generally fall into place. (E.K. & D.J.)

IF THE HISTADRUT Secretary-General's gratification at the new finance minister's request for a meeting before even taking office was tempered by a certain wariness, it is not surprising. For the conservative-minded Yigal Hurvitz is hardly an unknown quantity to Yeroham Meshel. Nevertheless, Meshel expressed himself as more than willing to open a fresh page in their relations.

In general, he said, he preferred cooperation and understanding to confrontation and conflict between organized labour and government. As it would hardly be a courtesy call, the first formal encounter between the new minister and the federation chief would decidedly not be a tête-à-tête "to avoid any chance of differing interpretations of what was said later on," was how Meshel put it. He intended leaving Hurvitz in no doubt as to the precise nature of their contrasting — and possibly conflicting positions.

The image that flashed through my mind was of two adversaries in the ring slazing each other up, catch-as-catch-can wrestlers rather than boxers.

For the country's sake, said Meshel, he would like to wish Hurvitz well in his endeavours, but doubted whether he would get anywhere if he did not abandon the economic policies introduced by the government in October 1977.

"They made a scapegoat out of Simha Ehrlich for their collective failure, and now they are trying to alter their image by this cabinet reshuffle, but without touching basics," he declared heatedly. "So they removed Ehrlich. But their policies remain the same, and just as they caused his failure, so I hardly see how his successor can do any better without a thorough reappraisal of where they are taking the economy."

MESHEL WAS amused at the first Hurvitz joke — how Ehrlich went on the air to announce that in three months' time there would be a third deputy premier: Yigal Hurvitz. But he resumed his critical tone when I turned the conversation to the premier's record of uninvolved in economic affairs.

Had there been any follow-up to Begin's call, in the early days of his rule, for a tripartite social covenant involving government, employers and trade unions? "This brought the tart rejoinder, 'Just the same as he kept his election promises not to allow prices and taxes to go up for at least two years.'

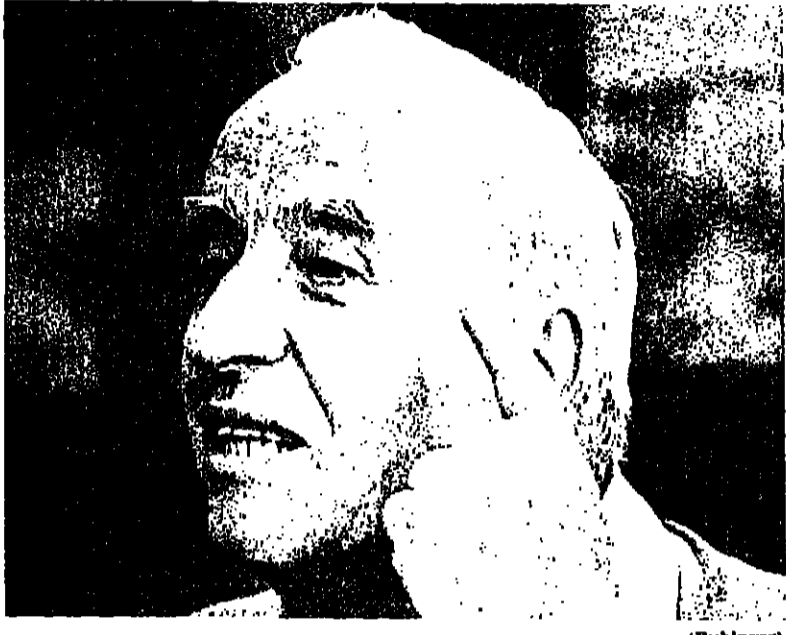
Meshel compared Begin's apparent lack of interest in these matters unfavourably with the intense personal involvement in economic policy-making of heads of government in the U.S., France, Britain and West Germany. In those countries, presidents and prime ministers are constantly busy with economic policies and frequently meet industrialists and trade unionists to discuss developments and try to influence them. In Israel, however, "the premier has never found it necessary during his two-and-a-half years in office to meet either the Manufacturers' Association or the Histadrut. Yet he has ample time for film producers and gold-coin promotion gimmicks, but not for discussing the burning issues of our troubled economy with those most closely concerned. So much for talk about the guiding hand of government."

Meshel did not absolve Hurvitz of responsibility for the government's mistakes, charging that he had taken outdated ideas with him to the Ministry of Industry, Trade and Tourism that fuelled the present inflationary spiral. In particular, he picked on Hurvitz' ideological decision to remove all controls, in the conviction that the market would regulate itself and money would flow in to develop the country. This simply did not, and never could, work in Israel, the Histadrut chief declared, holding that this country could not manage without a scale of national priorities centrally directed with the close cooperation of the main elements influencing the economy. The profit motive alone could not be relied upon to build up the undeveloped areas.

Thus, while acknowledging love of Jerusalem, Meshel pointed to the expense involved in bringing industry to the capital. This would deter market forces, and therefore the government must step in. Moreover, as Israel began to meet the challenge of integrating with the EEC, it would hardly be able to adjust to fluctuating export markets in Europe and elsewhere unless there were proper government planning in conjunction with the Histadrut.

Not a new broom

The new Finance Minister cannot claim that he does not share responsibility for current economic woes, says Histadrut Secretary-General Yeroham Meshel. He explains why to The Jerusalem Post's MARK SEGAL.



THE VETERAN Labour trade unionist remarked that in most countries, governments generally adopt tough policies at the outset of their terms so as to reap the economic benefits in the years immediately before the next general elections. The Likud were doing the exact opposite. It had taken them two-and-a-half of their four years to get around to decide on an economic squeeze which would undoubtedly hurt people in their remaining time in office.

He wished to make it clear that if special measures were going to be taken against the Histadrut and its ramified services, "we are not exactly a *nebbich* and we will not take it quietly." Hurvitz's tough talk about "cutting into the living flesh" led Meshel to serve notice that organized labour could hardly be expected to allow the burden of such severe cutbacks to be borne solely by wage-earners.

"If living standards have to be lowered, then everyone has to bear his share. The first target should be the developing *nouveaux riches* class, in their expensive new villas that have sprung up around our urban centres." When I quoted Hurvitz's statement on TV last Friday that people might moan and groan, yet they never had it so good, Meshel flashed back, "The question is: so good for whom? and we intend asking."

Meshel was persuaded that the tax dragnet was still too loose and allowed too many evasions, though he conceded that Income Tax Commissioner Dov Neiger showed more initiative than his predecessors. "Sometimes one feels there is more publicity about tax collection gimmicks, but not for discussing the burning issues of our troubled economy with those most closely concerned. So much for talk about the guiding hand of government."

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dealing in money has done remarkably well," he declared with passion. "Anyone working hard and productively was silly. They dismissed the Histadrut industries as irrelevant, as they did the kibbutzim and moshav industries. Indeed, all pioneering ventures were treated like that. They claimed that Mr. Anonymous Moneyman would come in and save the day. Well, where is he?"

He continued his accusations at full pelt. "They decided to sell any profitable public company, dismissing its asset to the nation. I can hardly be said to be an admirer of Arik Sharon and his political philosophy, but I'll give him one thing — his refusal to let them sell state land to private contractors."

Over our inevitable glass of tea, I ventured to ask him what would be the loudest signal that Hurvitz could send out to indicate his resolve to spread the burden.

Imposing a capital gains tax, was the reply, "but that's unmentionable, almost anathema, to their people so far."

WHEN HE met Hurvitz, he would advise him of some unfinished business left over from the Histadrut's dealings with Ehrlich. One of these was the question of productivity and technological changes in the textile industry. Since 70 per cent of the country's textile workers lived in development towns, this issue could have ramified effects, for if they did not introduce new machinery and retrain the personnel, half these towns might be swamped by unemployed men. That was something that must be avoided.

In addition, the Histadrut had reached agreement with the Manufacturers' Association on the question of incentive pay systems to encourage men to work extra shifts and the unpopular night shifts. The Treasury could do its bit by removing taxes from incentive pay and thus encouraging industrial workers' productivity.

TURNING TO Hurvitz as public employer number one, Meshel wished to make it clear from the start that he would have to deal directly with the elected representatives of his employees in the civil servants' union, and not think he could negotiate through the Histadrut.

At this juncture he was at his most sardonic, contemplating the way ministers like Yitzhak Moda'i push their own staffs' extra claims in contradiction to officially agreed guidelines. "We try to explain to our members that there must be a connection between what the country can afford and what is their due and then these ministers come along and say, 'Well, our lot deserve special treatment.' In that case (throwing up his hands), the Histadrut can hardly stand in the way and fight the workers. We can hardly allow ourselves to be put into the anomalous position of saying no while the minister in charge says loud yes. The Histadrut will not be the policeman for government pay policy."

Speaking from long experience, Meshel claimed that no government had been so chaotic in the matter of wage policy, with each minister determining the level of his own group of employees. "The phrase 'collective responsibility' seems to have been banished from their vocabulary."

HE TURNED to the Likud's proposals for compulsory arbitration, which he said had fallen out

of fashion in many countries. Citing statements by U.S. Secretary of Labour Ray Marshall, a professor of labour relations before he joined Carter's cabinet, Meshel declared: "Compulsory arbitration is the sign of a sick society."

Industrial democracy, the involvement and identification of workers with their place of employment, was the coming trend, Meshel said. He regretted that this notion was generally alien to Israeli employers, and had been successfully introduced only in some Histadrut enterprises.

Likud talk of cutbacks in the development budget were ominous, Meshel said, because "that means large-scale dismissals." And he warned: "Mass unemployment would shake this country's society to its very foundations."

Organized labour, he said, could not and would not tolerate arbitrary dismissals with political overtones in the public sector. He added, wishing to be reasonable, that he was willing to countenance "productive mobility," after due consultations with the trade unions at various levels.

TWO WEEKS ago two Histadrut representatives called on Hurvitz's successor at Trade, Industry and Tourism, Gideon Patti, and discussed labour federation demands that the price commission allow prices to go up only once every three months. In response, the minister expressed his surprise that the Histadrut objected to government proposals to link the cost-of-living allowance 100 per cent to fluctuations of the price index. When they reported back to the secretary-general, he wrote (on October 26) to the minister to ask for details of this proposal so as to put the matter before the federation's executive forums. However, the minister has so far failed to reply. "He pursues a hit-and-run policy in such matters," was Meshel's sarcastic comment.

Behind this seemingly positive concern for workers' purchasing power, lies a bid to cram all wage earners into a narrow, standard container, making the C-o-L allowance the prime or indeed the sole mechanism for adjusting wages. This would not do, Meshel said, for it implied that Israel did not have a heterogeneous economic structure with different occupations and different kinds of industries, some of which could afford to pay more than others to their employees for extra effort.

The Histadrut leader perceived Machlavelian designs in this seemingly fair government proposal — they now wished to excise from the price compensation calculations all elements caused by increases in the price of oil and other imported commodities. "What are they trying to do is reduce allowance payments by 50 per cent by the back door. Soon they will. And then, those things affected by oil price will rise and result in a further undermining of workers' living standards while money speculators and the fat cats wax even fatter."

THE SECRETARY-GENERAL related that he had just received a communication from the Portuguese Confederation of Labour and the Thai trade unions, asking him to look after the interests of Portuguese and Thais coming here to work on the Negev defence projects.

The recent fuss raised by Portuguese workers, who had gone home after claiming breach of contract and mistreatment by

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You are cordially invited to visit the world famous Weizmann Institute of Science and the newly opened Weizmann House — residence of Dr. Chaim Weizmann — First President of the State of Israel. Visitors to the Weizmann Institute are invited to see an exhibition on Dr. Weizmann's life in the Wix Library, and a film on the Institute's research activities in the Wix Auditorium. The film is shown regularly at 11.00 a.m. and 3.00 p.m. every day, except Friday, when it is shown at 11.00 a.m. only. Special screenings can be arranged for groups. Visits to the Ullmann Art Gallery can be arranged on Sunday and Wednesday afternoons, by prior appointment only. (Tel. 084-83297). Tours of the Weizmann House are held daily every half hour from 9.00 to 5.30 p.m. and between 9.00 a.m. and noon on Fridays. There is a nominal fee for admission to the Weizmann House. For tours of the Weizmann House please book in advance by contacting the Visitor's Section of Yad Weizmann, Tel. 084-83230, 084-83228. THE WEIZMANN INSTITUTE AND THE WEIZMANN HOUSE will be closed on the Sabbath.

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PAGE SIX

THE JERUSALEM POST MAGAZINE

their American employers in the Negev works, had amply justified his arguments with government officials and especially those in the Defence Ministry. "We cannot permit the creation of apartheid conditions for these foreign workers" he said with conviction.

Mesheh has been pursuing this matter with considerable energy ever since news of the government decision to hand over the Negev contracts to American corporations became known. He had been in touch with the U.S. ambassador and met a delegation of Pentagon officials. His purpose had been to sidestep and prevent any bid to suspend the application of Israeli labour laws to those foreign workers employed on Israeli soil by foreign firms.

"The trouble is that the Israel Government reached an agreement with the U.S. Government whereby Israel is not a party to these contracts but the deals are conducted between the U.S. Government and the Portuguese and Thai governments; and I ask — where is our national pride?" Mesheh denied that during his discussion with Defence Minister Weizman at the latter's office, the minister had shouted at him and used unparliamentary (to put it mildly) epithets. That, at least, was one version put out in the media. The other was that Weizman lost his temper with some of his officials and offended Mesheh by stalking out of the room in a huff. I gathered from Mesheh that they have since made up and that the famous Weizman charm had performed its task. Indeed, the minister had informed Mesheh that he would call on him at his fifth floor office within the next fortnight.

Mesheh managed to get his own way and dissuade the Defence Ministry from submitting a special amendment to the country's labour laws in keeping with a commitment to the Carter Administration.

Instead the Defence Ministry had been brought round to agreeing to supervise the arrangements reached with the Histadrut through a joint parity committee, whose disagreements would be referred to the ministry's director-general, Yosef Ma'ayan, and trades union chief Israel Kossar, with Weizman and Mesheh only getting involved for really basic issues.

AS MY allotted time drew to an end, I sought to elicit his reactions to Likud plans to table bills during the coming Knesset session which would nationalize the Histadrut pension funds and Kupat Holim.

His response was scathing. "The country is being submerged by inflation and the economy is in real trouble, and all they have to bother about is how best to undermine the Histadrut and weaken the Labour movement."

Less heatedly, he told me of a joint committee comprising representatives of the Histadrut and the former finance minister to examine the pension scheme and find an acceptable solution. "We favour a pension scheme and a national health insurance bill that will promote coordination and control and eliminate duplication and waste. But if their intention is to wreck our institutions for political purposes, then we shall speak with admiration of mutual-aid agencies, and in other countries they wish to emulate our experience, yet here they speak of destroying them. We shall wait and see and act accordingly."

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FRIDAY, NOVEMBER 9, 1979

THE FACTIONALIZED FAITHFUL

Jerusalem's ultra-Orthodox community is not a solid bloc, but an amalgamation of small and diverse groups with often-conflicting world and religious views. The Post's ABRAHAM RABINOVICH examines some of the fissures in the black-clad haredi ranks.

Striped mantles worn by two members of *Hamidachim* (The Outcasts), a group which "rebelled" against the *Vishnitz* Rebbe because he was allegedly too pro-Zionist.



SCENE on the far right: The cluttered office of the Tora Veyira Yeshiva in the heart of Mea She'arim. A handful of men who comprise the inner core of Neturei Karta sit on scattered chairs or are perched on the edge of a desk as they listen to one of their number reading under the light of a naked bulb the draft of a poster that will go up on the walls of the ultra-Orthodox neighbourhoods that night.

Scene on the centre right: The main office of the Zupnik Building off Kikar Shabbat. The council of the *Eda Haredit* in formal session, with its venerable head, Rabbi Yitzhak Yaacov Weiss, in the chair. Among the items on the agenda: A request from the Jerusalem police chief that they prevent the heated atmosphere in the ultra-Orthodox community from exploding.

Scene on the centre left: A Hassidic rebbe in the Geula Quarter sits at his desk at the far end of a large room. The door opens to admit one of a crowd of waiting Hassidim in the antechamber. The Hassid approaches silently and hands the rebbe a folded piece of paper. On the *kvittel* is written a question concerning an intimate family problem. The rebbe reads it and closes his eyes for a few moments. When he opens them again, he gives the Hassid explicit instructions on how to act.

Scene on the far left: Agudat Yisrael party headquarters near the Edison Cinema. Party boss Rabbi Menahem Porush sits at the desk with his jacket off and a *kippa* on his head. Some of the bearded party leaders pace the room and gesture as they speak. Others are seated. On the agenda: The latest Neturei Karta move to organize demonstrations aimed ostensibly at the Zionist establishment but in reality at Aguda itself. The Aguda politicians decide they

Shadings of black

their long *payot* from slight by tying the edges together over their heads and covering them with their hats. This apparently stems from a European tradition when Gerrer Hassidim doing business with the gentile world sought to diminish somewhat the strangeness of their appearance.

THE MOST distinctive *haredi* dress in Jerusalem is the golden silk *kaftan* with vertical stripes worn on Shabbat by "Yerushalmim" — both *mitnagdim* and Hassidim who do not maintain the traditions of some foreign Hassidic court. The ornate *kaftan*, which is collarless and buttonless and held by a sash, was modelled on a festive Arab garment that is rarely seen today in Arab communities. The dark, buttoned *kapota* worn by other *haredim* is Polish in origin just as the high fur *spodik* is said to have been inspired by Cossack dress.

Students at the Mirrer Yeshiva in Beit Yisrael wear a tuxedo-like frock on Shabbat, with the back of the garment slit more than half way up and festooned with two functionless buttons. The Satmar are dis-

tinguishable to a practised eye by their hats which, instead of having a crease on top, are pinched into a small dome in the manner of Hungarian Hassidim.

The various houses have distinct traditions. The Lubavitcher are probably best known to the general public because of their outreaching to the non-religious. The Karlin Hassidim are known for shouting when they pray. The Amahanov rebbe in the Bayit Vegan quarter begins Sabbath prayers in his synagogue at 11 a.m., long after most others have finished, and concludes at 5 p.m. The Breslau Hassidim, whose yeshiva is near the foot of Mea She'arim Street, have not had a rebbe since the founder of the dynasty, Reb Nahman, died at the beginning of the 19th century; they are led by a group of elders.

Hassidim believe that music is a way to the heart of man and different houses, such as the Gerrer and Vishnitz, have notable repertoires of their own. The rebbe from Moshnitz was considered a great composer.

The European Orthodox scene was once dominated by the battle between Hassidim, who were swept up in ecstatic masses behind charismatic rebbes, and *mitnagdim* who believed that scholarship study of the Tora — was the main path to God. There is no evidence of this conflict in Jerusalem today, elements in the two camps often finding common cause in battle against the secular authorities. □

FRIDAY, NOVEMBER 9, 1979

THE JERUSALEM POST MAGAZINE

PAGE SEVEN



this week at the israel museum jerusalem

ART ON FILM SAT. 10.11 at 8.30 p.m.
Programme: Preservation and Destruction
"NUBIA 64"
Saving the temples of ancient Egypt.
"JANUS"
Demonstrates entertainingly but powerfully the dangers to our environment and our "two-faced" attitude to this. Tickets: Members and students: IL20; non-members: IL30.

FOR CHILDREN AND YOUTH MON. 12.11 & THU. 15.11, 4 p.m.
Walt Disney's "20,000 LEAGUES UNDER THE SEA" Tickets: (children) Members: IL20; non-members: IL25.

GALLERY TALK TUES. 13.11 at 7.15 p.m.
"POTTERY VESSELS FROM THE BRISKIER BEQUEST" (Exhibit of the Month): Uri Avdita (in Hebrew).

FILM TUES. 13.11 at 5.00, 7.00 and 9.00 p.m.
"ALL THE PRESIDENT'S MEN" (USA 1976) Dir: Alan Pakula, with Robert Redford and Dustin Hoffman. Tickets: Members & students: IL25; non-members: IL35.

THE ART OF FILM ANIMATION WED. 14.11 at 8.30 p.m.
40 Years of the National Film Board of Canada, including "Special Delivery," winner of Oscar 1978; "After Life," winner of Grand Prix Ancey, 1979, plus other award winning films.
Presented by Zvika Oren. Tickets: Members and students IL25; non-members: IL35.

CONCERT SAT. 17.11 at 8.30 p.m.
"SPOTLIGHT" CHAMBER CONCERT SERIES
sponsored by Revlon — the art of beauty
The first of eight concert by THE ARIEL ENSEMBLE and invited guests
"Evening of Russian Music." Programme: Prokofiev, Shostakovich, Rimsky-Korsakov. Pianist: ALAN STERNFIELD. Tickets: Members and students: IL70; non-members: IL90. (Subscription for series of 8 concerts available for Members and students: IL450; non-members: IL540.)

SPECIAL NOTES: The Floerbeimer Pavilion for Impressionist and Post-Impressionist Art is closed until further notice for completion of the building.
REGISTRATION for courses for children and adults in the Youth Wing Office: Sun. Mon. Wed. Thurs., 10-12 & 2-4. Courses began 15.10.79.
The Library will be closed November 1-15.

VISITING HOURS:
ISRAEL MUSEUM: S.M.W.TH. 10 a.m.—5 p.m./Tues. 4-10 p.m./Fri. and Sat. 10 a.m.—2 p.m.
SHRINE OF THE BOOK: Same as Museum except Tues. 10 a.m.—10 p.m.
BILLY ROSE SCULPTURE GARDEN: Same as Museum except Tues. 10 a.m. until sunset.
ROCKEFELLER MUSEUM: Sun.-Thur. 10 a.m.—5 p.m./Fri. and Sat. 10 a.m.—2 p.m.
GUIDED TOURS IN ENGLISH AT THE ISRAEL MUSEUM: Sun., Wed., Thurs. 11 a.m.—2 p.m. GUIDED TOURS IN HEBREW AT THE ISRAEL MUSEUM: S.M.W.Th. 11 a.m./Tues. 4.30 p.m. (Upper Entrance Hall)
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jerusalem seminar series of the shalom hartman institute

(Continued from page 7)

and Poland. Most liberal was the Poalei Agudat Yisrael (PAI) workmen's wing, which even set up ultra-Orthodox kibbutzim. Appalled by this development, the conservative wing of Aguda broke away in 1935 to form the Neturei Karta, Aramaic for "Guardians of the City."
The split within the *haredi* camp deepened during World War II and with the founding of the state, with Aguda tending more and more to cooperate with the Zionist camp. During the War of Independence, hundreds of PAI members donned Israeli army uniforms and fought in the battles for the city. Neturei Karta leaders attempted to make contact with Jordan in order to express their preference for Arab rule.
With the founding of the state, Aguda moved from cooperation to participation in the country's political life. "Aguda made a distinction between Zionism as a voluntary movement, which it could not be part of, and a Zionist state, which it could accept as a *force majeure*," says one veteran observer. "Aguda after all had served in the parliaments of Poland and Lithuania, and it would serve in the Knesset too in order to protect its interests."
Nevertheless, a deep ambivalence towards the Zionist state has always marked the Aguda camp. PAI celebrates Independence Day and its youngsters serve in the army. The bulk of Aguda does neither, although its members do vote in elections. "PAI sees a positive value in the state despite our being against Zionism which replaces Tora," says PAI Jerusalem City Council member S.Z. Druck. "We see the state strengthening the Jewish people against assimilation and bringing it eventually closer to its origins."
While a part of Aguda now also regards the establishment of the state as a divinely-impired step towards Messianic redemption, the largest number do not see it that way, and some are not far from Neturei Karta in their thinking.

NETUREI KARTA itself has remained consistent in its antagonism to the state, which it regards as a product of "false Messianism." In 1945, Neturei Karta gained control of the Eida Haredit in the only elections ever held for that body. The two organizations, however, are not identical and indeed are often in conflict. Despite the Eida's anti-Aguda stance, it is respected by the secular authorities and its services are utilized by the bulk of the *haredi* community, including Aguda members.
Neturei Karta, on the other hand, is a purely political group whose active members, one of its leaders admitted this week, number only about a dozen. "But we have hundreds of followers and these in turn can mobilize thousands, even tens of thousands, on specific issues," he said.
An informed *haredi* source estimated that there are between 4,000 and 5,000 *haredim* in Jerusalem who abstain from voting during elections as a result of Neturei Karta-Eida Haredit influence. But there are three or four times as many who do vote. (*Haredim* constitute roughly 12 per cent of the city's 300,000 Jewish population.)
The former leader of Neturei Karta, the late Reb Amram Blau, perceived a weakening of the Eida's anti-Zionist position in the 1960s and called for new elections.



(Above) Belzer Rebbe, being shaded by umbrella, wears high fur spodik in midweek as he visits grave of his predecessor in Har Menuchot Cemetery. Hassidim wear black hat (kopteleh) identical to that worn by Vishnitz Hassidim except that the bow is on left side, not the right.



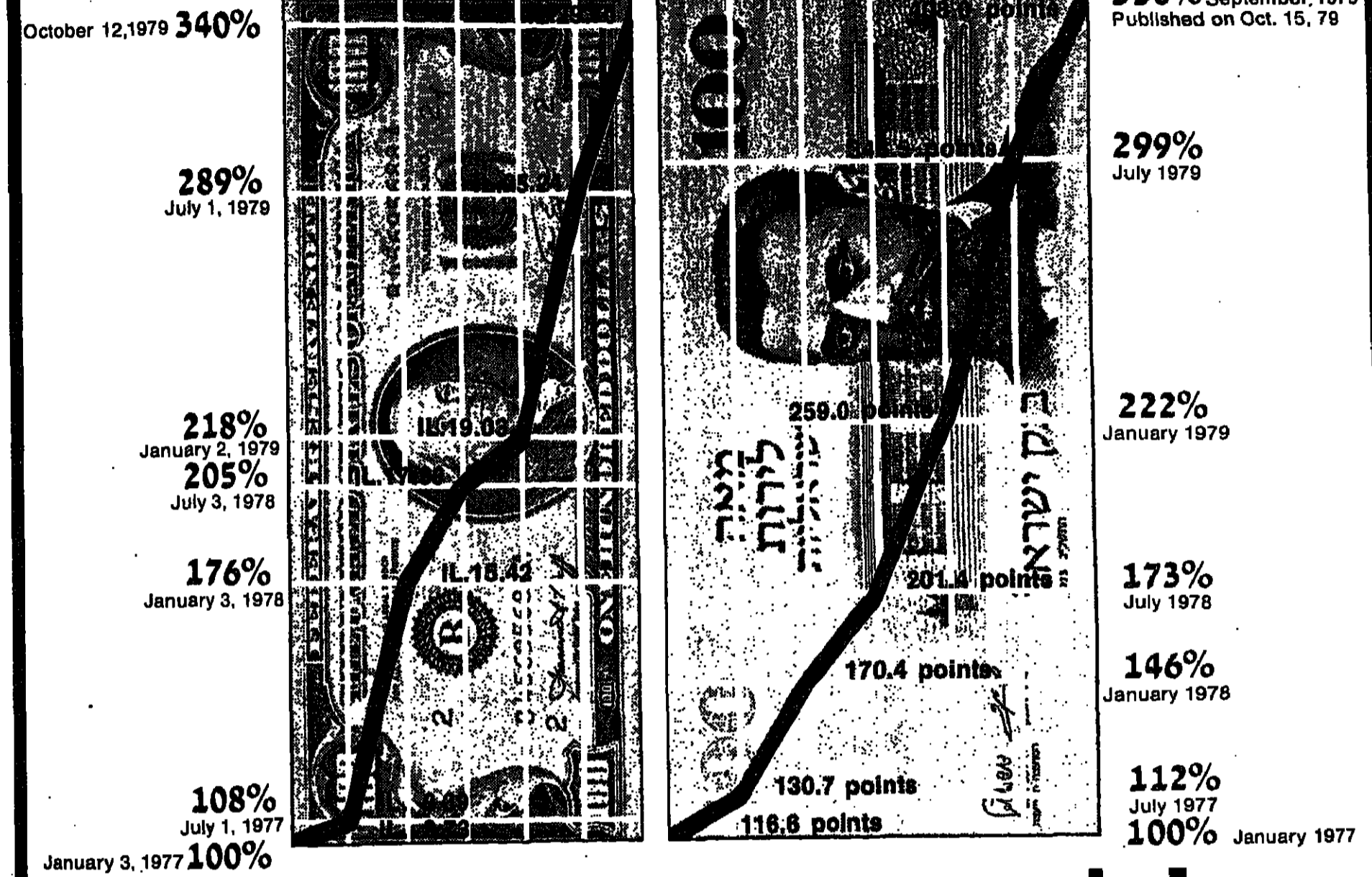
(Above) Gerrer Hassid in holiday garb strides through *haredi* neighborhood. His knickers are tucked into his socks below his long black rekel, or cloak. He is wearing laced shoes and a spodik, or conical fur hat. Belzer Hassidim also wear knickers tucked into socks but the tuck is higher on the leg and not seen below the rekel. The Vishnitz dress like the Belzer except that their Sabbath and holiday socks are white. (Below) The father might be either a Satmar or Vishnitz by his clothing but his son's outfit identifies them to expert eyes as Satmar.



Blau's supporters are convinced this is why the Eida cast him out of its council in 1966 when he married a convert. Reb Amram's death left the organization in the hands of a collective which includes one of his sons, Uri Blau — a pale figure compared to his father. Although it lacks a charismatic leader, Neturei Karta has shown considerable talent for creating mischief for Israel on the international scene by feeding headline-grabbing publicity releases to the foreign press. It has also been able to exploit local issues, like those over the Ramot Road and the Shuafat Stadium, to embarrass the authorities and, even more, Agudat Yisrael.
Nevertheless, the strength of the Aguda is steadily increasing in the *haredi* camp. The Aguda and PAI increased their representation on Jerusalem's 31-man city council last year from four seats to five. Among the 15,500 who voted for their list, there were an estimated 2,000 to 3,000 who had abstained in previous elections, according to Aguda sources. Neturei Karta denies this. (Reb Amram used to stand outside the Mea She'arim polling booth on election days to glare at anyone who dared to approach.)
"Neturei Karta is frightened because it sees the youth going with Aguda and not with them," says an Aguda source. "Most of the heads of the *yeshivot* and the *admorim* (Hassidic rebbe) belong to Aguda." Some observers believe that it is this development which has impelled Neturei Karta and the Eida Haredit to increased militancy in the past year. This in turn has pushed Aguda to greater militancy, to the point of threatening to leave the municipal coalition on the stadium issue, for instance.
A handful of Hassidic leaders, most notably the late Satmar rebbe, regarded the secular Jewish state as satanic, and a handful of *yeshivot* in Jerusalem support the Eida Haredit. But the bulk of Hassidic houses and *yeshivot* in Jerusalem support Aguda.

The influence of the Hassidic rebbe on their followers is all pervasive. (A rebbe is a charismatic spiritual leader regarded by many of his followers as a miracle worker. But he is not expected to be a scholar. A rabbi is a religious authority whose scholarship enables him to *paskein* (rule) on religious questions.) A Gerrer Hassid resident of Bnei B'rak, for instance, will not visit Jerusalem on business or for any other purpose without paying a call on the rebbe. Hassidim will not submit to surgery, purchase an apartment, marry off their children, or undertake any significant move without first consulting their rebbe. When the Hassidic rebbe tell their followers to vote, the turnout is near 100 per cent. The heads of *yeshivot* have a similar influence on voting age students.
The anti-state forces are likely to make up with increased fervour what they lack in strength in the coming years. Moreover, the pro-state *haredim*, steadily expanding the boundaries of their neighbourhoods, have interests that conflict with those of the secular population, particularly Shabbat restrictions.
Thus, confrontation between the secular and religious camps and within the religious camp itself seems likely to remain a permanent part of the Jerusalem scene. The secular population might at least find the confrontation more interesting if it is able to distinguish between the black ranks massed in the opposite camp. □

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THE TROUBLE began in the late 1960s, when the cost of the Vietnam war dragged America into a foreign-trade deficit large enough to flood the world with dollars.

As if that were not enough, the Americans proceeded to run out of oil. Expanding demand overtook static supply; the U.S. brusquely became a big oil importer, also at the end of the '60s. To make sure that this latest development should be a thoroughly painful business, OPEC forced the price of petroleum up to astronomic heights (in 1973).

The petrol-price explosion was the *coup-de-grace*. Balances of payments went out of kilter the world over. Saudi Arabia is building up huge surpluses; at the other end, America's trade deficit, which should have vanished after the Vietnam war, now gaps wider than before.

Hirsch: If the world consisted of only two countries, say the two that you mentioned, the problem would solve itself. The Saudis would loan their surplus dollars (which they must invest somewhere) back to the U.S., which would use them to finance its deficit.

But there are many surplus countries and many deficit ones, which makes things complicated. The non-oil developing states have a deficit, but the Arabs do not want to invest there. They prefer to deposit their petrodollars in America, and let the Americans do the reinvesting.

Now that inflation in the U.S. has reduced the purchasing power of the dollar, the Arabs are beginning to drift away from that currency too and look for other outlets. Hence the precipitous rise in the price of gold.

Inflation has surfaced not only in the U.S. What is the cause?
Bruno: It is a new kind of inflation. The world was assailed at first by the familiar form of demand inflation, when all those convertible dollars circulating in the world markets (owing to America's trade gap) began pushing up prices.

But then OPEC came on the scene. Its decision to quintuple the price of fuel set the world by the ears. A different kind of inflation took hold, one that had not been experienced in Keynes's day.

The sudden rise in energy costs could have been absorbed by reducing other costs. But it was more convenient to devalue, which is easily done under the prevailing system of floating exchange-rates.

Where countries devalued, the cost of their imported raw materials went up, giving another twist to inflation. The best answer to rising prices would be rising productivity; but that lagged too, nobody knows quite why. One reason may be that inflation creates a condition of uncertainty, which discourages investment.

These and other factors multiplied the impact of the initial failure to adapt to the new oil-price situation.

How does a country adapt its economic structure?
Sussman: When a country's import bill suddenly shoots up without forewarning, something has to give.

It is as though OPEC had imposed a tax on the West. Ideally, the business community and the trade unionists should get together and say, let's share the burden. The businessmen will sacrifice part of their profit, the workers part of their wage.

In West Germany and Japan wages did decline — and those countries rode the crisis well. Their economies remain relative-

OIL-POWERED INFLATION

What's happened to the world's economy? That's the question the Post's DAVID KRIVINE asked Zvi Sussman, deputy governor of the Bank of Israel; Victor Medina, of the bank's Foreign Currency Division; Prof. Michael Bruno of the Hebrew University and Prof. Ze'ev Hirsch of Tel Aviv University.



Clockwise: Hirsch, Bruno, Sussman, Medina. (Carol Gootter)



ly buoyant, their trade is in surplus. In Britain and Italy wages were rigid at first, which held back output and aggravated trade deficits.

Why was output held back?
Bruno: Since wages stayed rigid, profits declined, so production ceased to be worthwhile in many areas, causing unemployment.

We are used to the Keynesian doctrine that unemployment is caused by insufficient demand. Stop up the demand, e.g., by raising wages, and economic activity revives.

But that is not the case today; or not as concerns the particular problem of structural adaptation created by OPEC. Wages have to be cut, or at least increased by less than the rise in productivity — in order to boost employment.

Why should failure to do that cause inflation?
Bruno: The "supply shock" engineered by OPEC pushed up production costs. If wages were trimmed, prices can be held in check. If not, they soar.

OPEC's price revolution (and other raw-material prices also went up in the mid-1970s) has driven countries with rigid labour costs — Israel included — into a new dilemma nicknamed stagflation.

Medina: The cost of the oil tax ought to be shared, not only between economic sectors inside each country, but between countries too. National economies are so interlinked nowadays that policies have to be coordinated. A country which thinks only of its own immediate interests can

such an extent in their own market. The trade-deficit countries should restrain demand more than they do.

It should be added in parenthesis that clouds often have a silver lining. The Americans' trade deficit, which they see as an unmitigated headache, constitutes a blessing to other countries facing trade problems. By taking on a large share of the collective trade gap, the U.S. has been easing the position of the world's poorer debtor countries.

The International Monetary Fund met last month in Belgrade. How does it help?

The general opinion is that it helps to cushion shocks. A bank supplies credit to private persons, giving them time to meet their obligations. The IMF supplies credit to countries, giving those countries time to adapt to new situations.

Governments have foreign-currency reserves that constitute their working capital. But what happens when those reserves run out? The IMF tries to supplement them, most recently with the SDRs (Special Drawing Rights). A country that is short on reserves can buy a certain quota of SDRs with its own currency and can use those SDRs to pay for its deficits.

Today there is a further complication. The dollar was a good reserve currency as long as its value was fixed in terms of gold. Now that inflation has supervened in the U.S., governments are not so keen any more to hold on to dollars — whose value keeps ebbing.

That drift away from the dollar is dangerous because the hoarding of a reserve currency is a way of extending credit.

How to get over that problem?
Medina: The Belgrade conference of the IMF came up with the idea of a "substitution account." Countries wanting to diversify their predominantly dollar holdings should be able to "substitute," that is, sell, part of those dollars to the IMF for SDRs, whose value is linked to a "basket" of the 16 leading world currencies. Having bought these SDRs, they can deposit them with the IMF and earn interest.

The IMF will invest the dollars it buys in special bonds to be issued for the purpose by the U.S. Government. That is the suggestion. There are difficulties in applying it, which still have to be worked out.

What do countries with a big surplus in their foreign trade, like OPEC, do with their foreign currency accumulated in their reserves?
Sussman: Invest them abroad, and the end-recipients are the countries with deficits. That is the biggest source of international credit.

But can borrowers go on borrowing for ever, and lenders lend for ever?

Hirsch: The facts are not quite as gloomy as that. OPEC contains a lot of member states that were once debtors and, having found oil, are now creditors. The other developing countries, that have no oil, do not stand still either.

Bruno: A new category called NIC ("Newly industrialized countries") has advanced rapidly — South Korea, Taiwan, Mexico, Brazil. Others again benefited from that rise in raw material prices during the mid-1970s. Their terms of trade improved.

Some countries have not so far come to grips with their problem. One is Turkey; and Turkey is the sufferer. Its output has stopped growing. Should it in the future come to lack the oxygen of foreign currency, its production could decline. But I don't think the

world credit system will be affected. It is not in danger from this polarization between lender and borrower countries.

What happens if a country like Turkey runs out of credit? What if banks will not lend it any more money because they may never get it back?

Bruno: The problem would become a political one. The Western powers cannot evade the obligation to keep Turkey on its feet, because if it collapsed there might be a Communist take-over, which would damage NATO interests.

Will the devices thought up by the IMF avert disaster then?

Sussman: Not on their own. Let me recall the following story. Back in 1962 a bunch of Treasury economists trooped into the office of Moshe Dayan, then minister of agriculture. They wanted to persuade him that devaluing the Israeli currency from IL1.80 to IL3 per dollar would step up exports, decrease imports, promote investment and generally make things better.

Dayan was not convinced. "I can't believe," he said, "that by performing a trick, like devaluing the currency, you will solve all the problems of the economy."

He was right, as later experience showed. The financial devices we have been discussing — loan facilities, SDRs and so on — are tricks. They have a purpose, they give countries time to adapt.

The challenge is to do the adapting. And that is not easy. Vested interests resist change. Costs must be lowered, resources shifted. Some branches must shrink, others expand. Each country, Israel included, has to make its own adjustments. There are no magic remedies.

Has the world coped with OPEC's new price policies so far?
Hirsch: It has coped well with the 1973 crisis. We don't know yet how it will cope with the latest price rise, the one that took place this summer.

You must take into account the cut in supplies from Iran since the days of the Shah. That too is an earth-shaking change. Previously, oil exporters faced a buyers' market. Spot prices were below the official OPEC figure.

Since Khomeini's coup the world is short of oil. Not only has the official OPEC tariff risen from \$12 to \$20 a barrel, but spot prices are way up above that, topping \$30.

The impact is intimidating. Israel's oil bill could be increased by more than \$500m., which equals the receipts of the UJA and Bonds together. America's imports are costing her an extra \$15b.-20b. a year. And who knows what OPEC will come up with next?

How do you see future prospects?

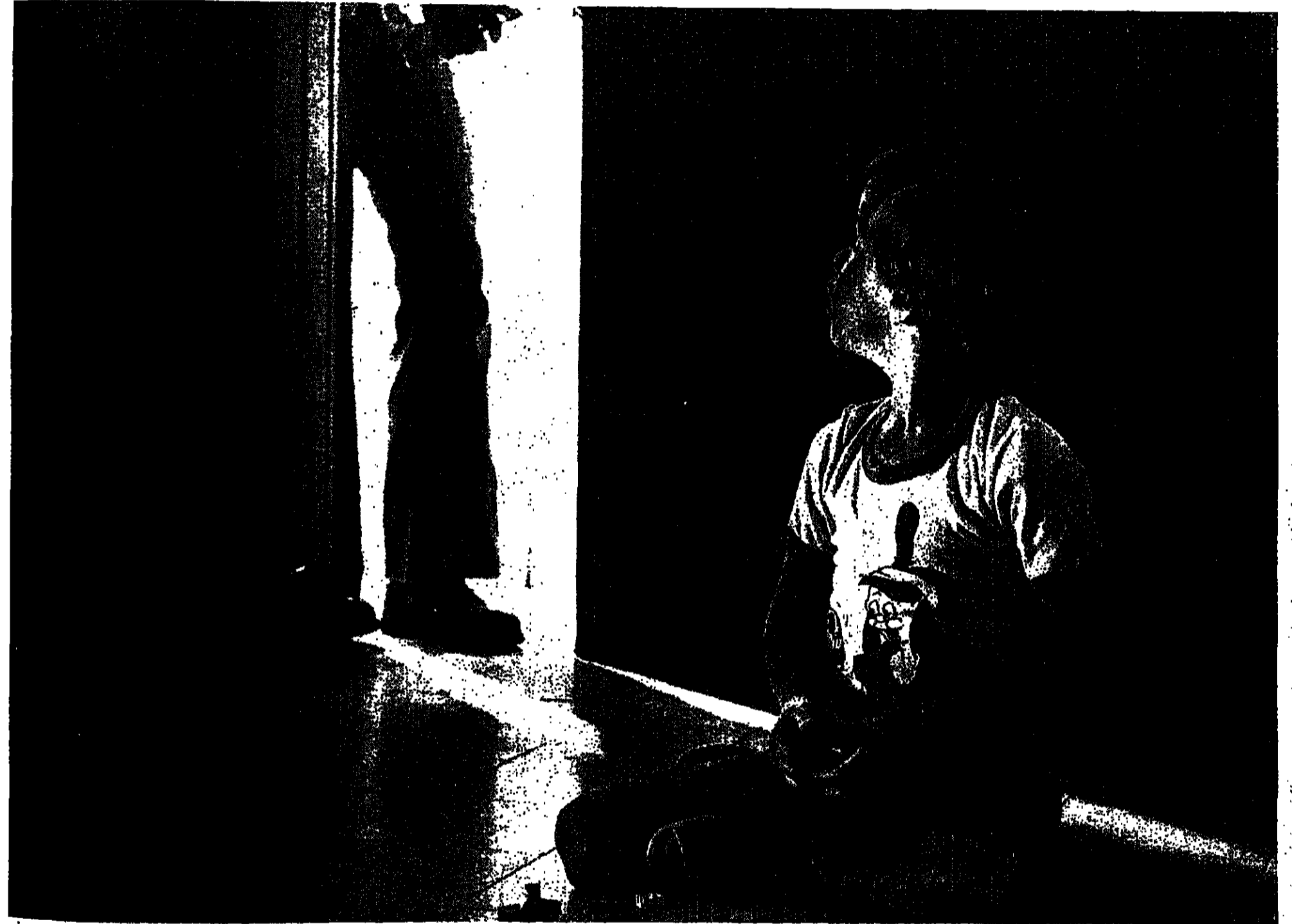
Dr. Sussman is mildly optimistic. Experts predict we are past the worst, he says. Oil prices will in all probability not shoot up wildly again as they did in the 1970s.

Others are less sure. **Hirsch:** You know, a lot depends on what kind of leadership we have, especially in the U.S.

Here is an example. Suppose the oil-importing countries decided to negotiate with a single voice. Suppose that a bloc of industrial countries, say the Common Market, the U.S., Canada and Japan, resolved to form an OPEC of their own and to bargain with the oil powers from a position of strength.

It could make a big difference. □

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Tal Aronov



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THE well-to-do are leaving Tel Aviv. As in other big cities elsewhere, the trend is away from the metropolis and out into suburbia.

In the satellite towns, new neighbourhoods are springing up almost faster than names can be thought up for them. Herzliya is expanding in all directions except into the sea; Rishon LeZion has developed so much in 10 years that it is scarcely recognizable; frantic building activity is filling up all the spaces in Ramat Hasharon and Ra'anana and spare plots are being snapped up as far afield as Rehovot and Kfar Saba. The commuter age has dawned in Israel.

But this shift of population, involving several thousand people every year, necessitates creating entire infrastructures, including drainage and sewage systems, roads, schools, synagogues, health facilities and shopping centres. And all this at a time when the cost of services is increasing and the government is trying to reduce municipal budgets.

No wonder then that the leaders of the local authorities' struggle to persuade the government to write off their accumulated debt of more than IL14b. and increase their annual budgetary appropriations, were all mayors of Dan Region towns. It is their schools that are bursting at the seams under the impact of the population explosion, and their residents who are complaining most bitterly about the inadequacy of municipal services.

A CLASSIC example is the town of Petah Tikva. Founded a century ago by Jews who left Jerusalem to build the first wholly Jewish settlement of modern times in their ancient homeland, it was a symbol of renaissance and the pride of the First Aliya.

But, following the establishment of Tel Aviv some 30 years later, Petah Tikva was soon overtaken and dwarfed by its fast-growing southern neighbour. While Tel Aviv grew and prospered, Petah Tikva retained the sleepy character of a small provincial settlement where life moved slowly and everybody knew one another.

The traces of this provincial legacy can still be seen in Petah Tikva today. Buildings of more than four stories, even in the bustling town centre, are rare, and many residents still live in neighbourhoods of village-style single-storey cottages. The roads in the centre are narrow and the shops far from glamorous. It is as if the town is suffering from a split personality, unable to make up its mind whether to continue in its old ways or make the jump to becoming a city.

In fact, the choice was effectively made some ten years ago, when Petah Tikva entered a new period of fast growth. At the beginning of the 1970s, with its population standing at some 72,000, it could still have been described as a provincial backwater. Today, the population stands at 120,000 — an increase of 48,000 over a single decade — and the growth shows no signs of slackening. With 4,000 people joining the town every year, Petah Tikva is well on its way to becoming a city of over 200,000 by the year 2,000.

MAYOR Dov Tavori has a positive attitude towards this prediction. "We want Petah Tikva to grow," he says. "There is plenty of room for it to grow into, so there is no reason why it should not expand."

Tavori explains that, unlike



GROWING PAINS

Petah Tikva's population is expanding at the rate of 4,000 souls a month. But there's no money to provide elementary municipal services for the new residents. Mayor Dov Tavori discusses his town's problems with The Jerusalem Post's ALAN ELSNER.

neighbouring Ramat Gan, which is already so crowded that the only way for it to grow is up, half of the land within the municipal boundaries of Petah Tikva is still agricultural. "But growth should be carefully planned and controlled, otherwise we will ruin the town and end up by creating a mess," he says.

Indeed, Petah Tikva is very planning-conscious. Tavori reaches into his desk to pull out a sheaf of pamphlets which together represent his picture of Petah Tikva at the end of the century. Apart from a general master plan which takes the town through the next two decades, there are also more detailed blueprints setting out the shape of the future in specific areas. For instance, education is mapped out according to five-year plans. The present cycle is due to end in 1981, and work is already well advanced on the next blueprint, which will apply to the years 1981-86.

Apart from this, Tavori has plans for the new central bus station, the siting of markets and shopping centres, work-force and employment forecasts, and other detailed projections, all drawn up by professionals contracted by the municipality.

However, as Tavori himself points out, counting one's chickens at this stage, when they are far from being hatched, is not wise. With inflation running at over 100 per cent, the advice of the government's economic experts is that the national budget be cut. And with each minister accepting the inevitable logic of this advice but refusing to apply it to his own ministry, the axe has fallen to a very large degree on the municipalities.

In many ways, the mayors have proved an easy target. The public accepts the claim that they

employ too many clerks and petty officials, and the mayors do not have the political clout needed to prevent the threatened cuts. But this year, with costs rocketing and development budgets being chopped mercilessly, the mayors formed a broad all-party coalition which brought together such dissimilar figures as Tavori, an Alignment man; Yehezkel Harmelech, the aggressive Herut mayor of Rehovot; Zvi Zilker, the Liberal mayor of Ashdod; and even the ultra-cautious veteran Pinhas Eylon of Holon, head of the union of local authorities. They are united by the need to save the framework of municipal services.

Their campaign, which brought the cities to the verge of a total collapse of services, was only partially successful. The current budget was substantially increased but the problem of development budgets was not solved. All of which leaves Tavori and his fellow Dan Region mayors in a difficult position.



Mayor Tavori: colour TVs and no proper drainage

"Last year, Petah Tikva received a development budget of IL35m.," he explains. "This year, I am being offered less than that at a time when the value of the money has been effectively halved."

THE RESULTS in Petah Tikva are plain to see. The new prestige neighbourhood of Kfar Ganim, which is the main focus of the town's present expansion, lacks all but the most basic of services. The villas and luxury apartments that are being erected there now fetch between IL2m. and IL4m. on the open market. All the building is done by private contractors, and there are still many parcels of land available for construction.

"Whenever the owner of a plot of land sells out to a contractor and the contractor comes to me with a plan that includes building an access road to the new house, I am legally obliged to grant building permission," Tavori says. "But I then find that I am unable to provide all the other services required by the residents."

In Kfar Ganim, this is painfully obvious. The whole area has the somewhat incongruous appearance of grand mansion-like structures dotted about a piece of wasteland. The main road through the neighbourhood is too narrow and full of pot-holes. There is no pavement for pedestrians, and when school is out, crowds of children mill about in the middle of the road.

"The residents want some kind of playground for their children. They want the area landscaped so that it doesn't look like a rubbish dump. They want Kupaat Holim and Tipat Halav clinics. They want synagogues. Most of all, they want and must have schools," Tavori says.

And when it comes to schools the problem is no longer inad-

quate provision of services but non-provision of absolutely essential services. For the vast bulk of Tavori's development budget must be devoted to building new schools.

This year, the first elementary school in Kfar Ganim was opened. Unfortunately, the municipality ran out of money before a road, or even a proper tarred path, could be built to it. So it stands isolated in the middle of a large tract of wasteland, and the children walk across a field or up the dust road in order to reach it. The road alone would cost IL12m. to build — a third of the total development funding being offered to the town this year.

The region's mayors have, since the beginning of the school year, been warning the government that they have no money to build the new schools required for the expanding population. Tavori and Herzliya Mayor Yosef Nevo both led the fight against so-called *mishmeret shniya*, or double-shift teaching, which they say is inevitable unless building begins immediately.

"There will be shifts for at least three months at the beginning of the next school year," predicts Tavori. "But if we start building now, we can still avoid the worst."

The mayors are particularly concerned by the fact that the Education Ministry still appears to be dithering and has not decided whether to bow to the "inevitable" and accept the double shifts, or to make an effort to build the new schools required to avert them.

"If the ministry were to announce that double shifts will begin next year, as mayor I would accept and implement this decision, though as an individual citizen I think it would be a disaster," Tavori says.

But in the country's present economic situation, shouldn't sacrifices be made? Shouldn't the nation lower its living standards? "Perhaps we should," admits Tavori, "but we should do so by cutting back on personal consumption. It's crazy to suggest that each individual should have a colour TV in his house and no proper drainage outside it, as is the case in Kfar Ganim. It's absurd to think that each family should take a summer holiday abroad, when there are no schools for the children of those families to learn in."

THE WORST threat perhaps is not to the new villa class of Petah Tikva and the other towns, but to the poor of those places.

The villa owners are well enough organized, and carry between them enough clout, to be able to look after their interests. Already, Tavori and the other mayors are coming under tremendous pressure to divert funds from their normal budgets to build the infrastructure.

But Petah Tikva has at least three "distressed areas" which require rehabilitation. If Tavori gives in to pressure from Kfar Ganim residents, the residents of these less exclusive neighbourhoods will suffer even more.

Tavori maintains he will resist any pressure to divert funds from the poor neighbourhoods. But one feels that there is a terrible danger that his dream of a bustling modern city will go sour.

There may well be 200,000 people in Petah Tikva by the turn of the century, but the city itself might present an unattractive contrast between prestige neighbourhoods and a decaying area of neglected slums. □

IF YOU DRAW ASIDE the brown curtain almost covering the walls of a little room on the second floor of the Tel Aviv District Police headquarters, you will find behind it over 500 pictures of women. Every woman brought into this room is photographed from three angles: face, profile and full body. For those unfamiliar with the night life of Israel's largest city, there is an explanation. Above the pictures appears one word: Prostitutes.

The personnel of the central unit's Vice Squad can be counted on two hands. But despite their small number, they seldom need the aid of the photographs hanging in their commandant's office, for they know each prostitute well.

Every night, the detectives arrest at least 15 women who work in the world's oldest profession. Prostitution as such is not forbidden in Israel, so the streetwalkers are charged with soliciting.

Most of them are released after 24 or 48 hours, and immediately return to the streets. The expression, "Time is money," is no mere cliché for them. An hour's work in dark streets or shady hotels is very lucrative, sometimes netting IL1,000, sometimes more.

The detectives of the Vice Squad deal with three kinds of offences: gambling, rape and prostitution. Dealing with prostitution is the least satisfying of the three, says one of the central unit's detectives.

"When you close down a gambling club or capture a rapist who put fear into the hearts of Tel Aviv women, you know you've done something. You've helped to eliminate a social disease. But when you arrest a hooker for a day or two, you haven't done anything, really. She'll go straight back to the street, with renewed energy. Her time in custody was just a rest, that's all."

POLICE PRESSURE on the legislative authority eventually yielded one result. The maximum punishment for soliciting used to be three months' imprisonment; last year the Knesset passed the Public Nuisance Law, which increased the maximum sentence to one year.

But the lure of earnings that may amount to several thousands a day is too strong for one year in prison to cure. Not that many "night workers" manage to get into that category. For most of them, their occupation provides no more than their basic needs. Nearly all whores are addicted to hard drugs costing about IL600 a dose. Some of them need two or three fixes a day, and in addition they may have to pay for drugs for their pimp.

THE VICE Squad detectives estimate that the 500 prostitutes who work in the Tel Aviv area make an average of IL3,000 a day, and spend about two-thirds of their earnings on drugs. This means that in this area alone, the prostitutes contribute about IL1m a day to the drug trafficking balance-sheet.

This vast sum is the "blood" pumping through the underworld's arteries. The Narcotics Squad detectives know this all too well. They admit that if, hypothetically, all 500 prostitutes were taken off the streets, there would be complete pandemonium in the underworld. Inactive robbers and burglars, whose income and sources of drug financing are now secure, would have to "go out to work." The crime curve would immediately rise sharply.



'Tis pity she's a whore

Most of Tel Aviv's prostitutes are addicted to hard drugs, and their earnings support their habit, reports The Post's YORAM BAR.

The police, of course, take advantage of this situation. The women's involvement with the underworld is a first-class source of information. It is no secret that some prostitutes "cooperate" with the police, or put it bluntly serve as informers. Like any other informer, they get paid for it.

They don't need the money, but payment can also take the form of freedom from arrest. When prostitute complains of harassment, the police become her patron and remove its source for a while. They do this by inviting the troublesome party to headquarters for questioning and charge him with some petty offence that they have suddenly managed to pin on him.

IT SHOULD be remembered that only a few prostitutes cooperate with the police, despite the resulting benefits. One would think that most streetwalkers would want to get into the good books of "the boys in blue," who usually treat them with kid gloves. But the underworld is extremely harsh on informers. A woman caught, or suspected of giving information to the other side may wake up in hospital and find her whole body cut up. Or she may not wake up at all.

But the main reason for her cooperation with the police stems from the underworld's mores. You can boast of armed robbery, arson, drug trafficking and even murder, in certain circumstances, but never of giving information to the police.

The prostitutes, most of whom take to the streets at the age of 15 or less, are guided by their more experienced friends in the code of criminal values. This conditioning is so effective that it becomes part of the streetwalker's character.

A woman who sells her body during weekdays is okay. But one who works at weekends is considered a "dirty whore."

There is no apparent logical connection between working on Saturdays and informing the police. But these two taboos are an integral part of the professional ethics and knowledge of them is essential to an understanding of the mentality of one who is burdened with the most pejorative term of contempt that has ever been devised for her sex.

THE LARGEST concentration of prostitutes in Tel Aviv is located at the Allenby and of the northern Rehov Hayarkon. Here, at 24 hours of the day or night, anyone seeking cheap and quick satisfaction, often in five minutes or less, can find what he's looking for. According to police estimates, 100 of Tel Aviv's streetwalkers concentrate here, stretching from Mograbi Cinema to the promenade along the beach. They generally considered the lowest quality available.

This area, once the most expensive and prestigious in the city has for the last 15 years been slum under the exclusive control of the prostitutes and their pimps who plague the existence of few respectable tenants who live there simply because they can't afford to move out.

In the wake of the prostitute and criminals of all kinds have resorted to bought flats in Rehov Hayarkon and handle their business there. Screaming and swearing arguments about prices, and occasional gunshots defoul the air.

Much of work in Rehov Hayarkon is accomplished usually in the street, the way

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POST PULLOUT GUIDE

The Poster

ENTERTAINMENT

Jerusalem
THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed by Heinz Bernard and Michael Schneider. In English. (King David Hotel, tomorrow at 9 p.m.)
GIDEON SIEMER — Reads excerpts of works by Alterman, Blalik, Shalom Aleichem and others. (Pargod Pocket Theatre, 64 Bezalel, tonight at 9.30)
I ALWAYS WANT EYES — Amalia Halbin, Rinat Raz, actors; Avner Strauss, guitar. (Pargod, Tuesday)
ISRAEL GURION — Songs and humorous sketches. (Pargod, tomorrow)
JAZZ — (Pargod, today from 1-6 p.m.; Wednesday at 8.30 p.m.)
JULIAN CHAGRIN — Mime-comedian. (Hilton, tonight at 9. Tickets must be purchased before Shabbat).
POET'S STAGE — Yehuda Amichai reads and discusses his poetry. (Tzavta, 35 King George, Wednesday at 9 p.m.)
SHETL NIGHT — Songs and Yiddish plays of the shtetl, performed by Gladys Hadaya and Danny Zif. In English and Hebrew. (Hilton, Thursday at 9 p.m.)
UZI MEIR — "Melodies Across Time" — from the Halutaim to Shalom Hanoch (Tzavta, Thursday at 9 p.m.)
YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth. In English. (Hilton, Monday at 9 p.m.)
Tel Aviv
HUMOROUS SONGS IN YIDDISH — With Nira Rabinowitz and Miriam Fuchs. (Laromme Hotel, Wednesday)
GAZOV — (Beit Hehayal, Weismann and Pinkus, Wednesday at 9 p.m.)

JAZZ IMPROVISATIONS — Itzhak Steiner. (Laromme Hotel, tomorrow)
LIFE IS NO HONEYMOON — With Gadi Yagil and Hanna Laifow. (Beit Barbour, Monday at 8.30 p.m.)
MATTI CASPI — (Mann Auditorium, Sunday at 9 p.m.)
YAFFA YARKONI — (Laromme Hotel, Thursday)
Haifa
MATTI CASPI — (Shavit, Rehov Haasport, tonight at 9.30)
Other Towns
GAZOV — (Ramat Gan, Ordes, tonight at 9.45; Hadera, Hof, Monday at 9 p.m.; Tirat Hacarmel, Tuesday at 9 p.m.)
HAGASHASH HAHIVER — In a programme written and directed by Yoram Bar. (Givatayim, Shavit, tonight at 9.45)
HAVA ALBERSTEIN — (Nes Ziona, tonight at 9.30)
LIFE IS NO HONEYMOON — (Nes Sha'an, tonight at 9.30; Yavna, Tuesday at 9 p.m.)
MATTI CASPI — (Yifat, Monday at 8 p.m.)
SHLOMO ARTZI — (Merhaviv, tonight)

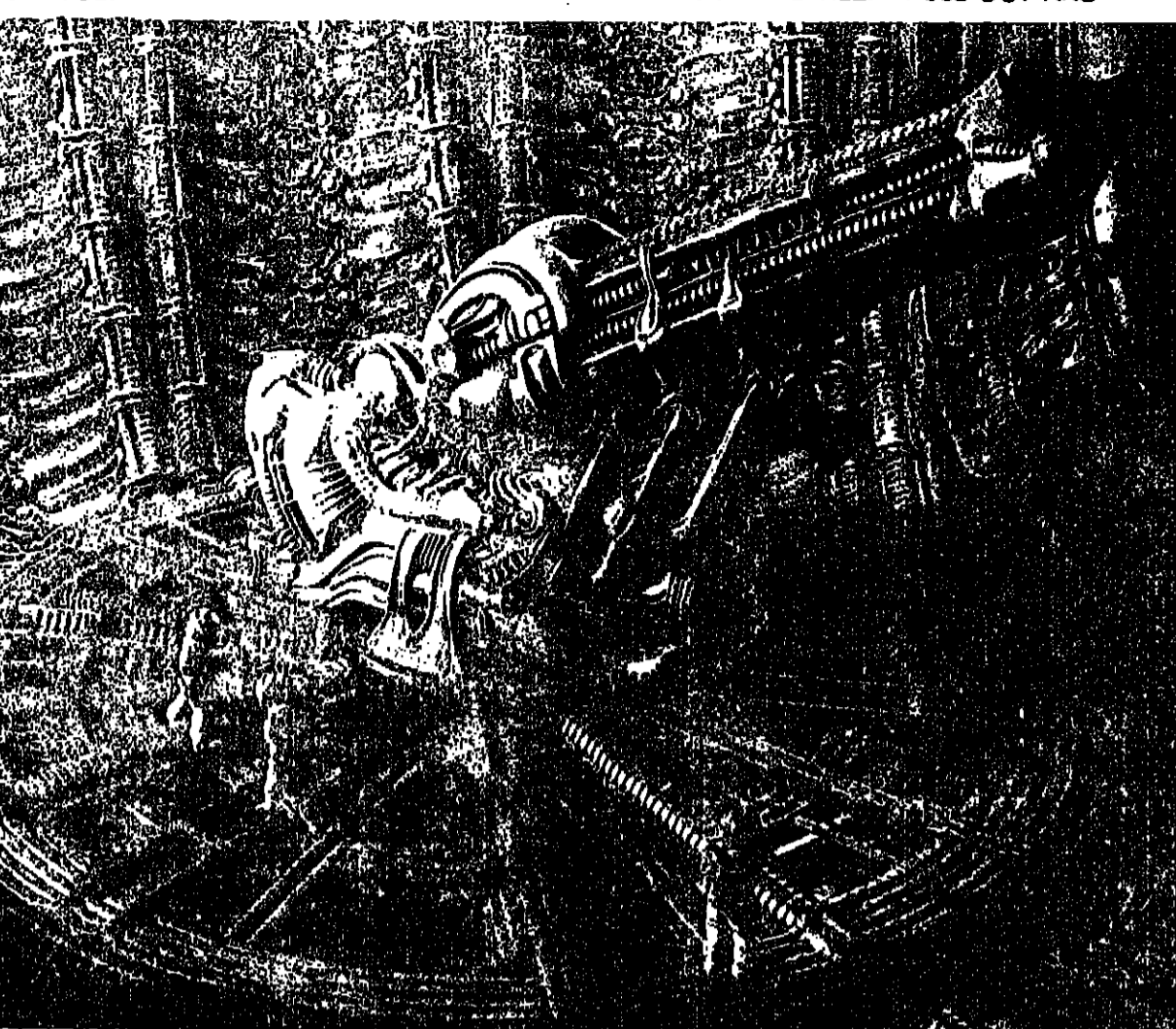
THE TREASURY — Comedy written by Shmuel Amid. Directed by Haim Banal. (Beerseba, Qilat, tonight at 9.45; Rishon, Beit Ha'am, tomorrow at 9 p.m.; Hod Hasharon, Tuesday at 9 p.m.)
TEVIVA PIK — (Holon, Rina, tonight at 9.45; Beit Sha'an, Monday at 9.30 p.m.; Rehovot, Beit Ha'am, Tuesday at 9 p.m.; Kiryat Yam, Nitzan, Wednesday at 9 p.m.; Netivot, Shavit, Thursday at 9 p.m.)

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem
THE JERUSALEM STRING TRIO — Rimma Kaminkovskaya, violin; Yuval Kaminkovsky, viola; Shmuel Magen, cello; with Ra'anan Eyalan, flute. Saah-Mosart: Prelude and Fugue in F Minor, K.404; Mozart: Quartet in A Major for flute and strings, K.281; Duet in G Major for violin and viola, K.428; Villa-Lobos: Duet for flute and cello ("The Jet Whistle"); Beethoven: String Trio in G Major, Op.9, No.1 (YMCA, Sunday)
ORPHEUS ENSEMBLE — From New York. Works by Haydn, Stravinsky, Mozart, Orleg. (Binyanet Ha'ooms, tomorrow)
SHINONOME CHORUS — (Jerusalem Theatre, Thursday)
JERUSALEM BRASS QUINTET — Music by Bach, Handel, Debussy, Arnold, Ewald, Joplin and Grieg. (Tary Gallery, 18 King David, tomorrow at 9 p.m.)
CLASSICAL MUSIC CONCERT — Kobava Fritsker, flute; Alexander Katsnelson, violin; Gershon Stern, piano. Works by Beethoven, Stamitz, Telemann, Martinu, Bach. (Tzavta, 35 King George, tomorrow at 11 p.m.)
ISRAEL BACH SOCIETY — Concert of works by Bach, Handel, Telemann, Loeillet, with Kobava Fritsker, flute, Arthur Dan, recorder, Eli Freud, harpsichord and organ. (International Evangelical Church, 26 Hanayot'im, tomorrow and Tuesday)
Tel Aviv
ISRAEL PHILHARMONIC ORCHESTRA — Subscription concert No.3, David Shalom, conductor; Boris Berman, piano. Concerts: "Mi-parti"; Mozart: Piano Concerto No.23; Dvorak: Symphony No.7 (Mann Auditorium, tomorrow)
ISRAELI BIRKEN, violin, HERUT ISRAELI, piano — Handel: Sonata in D

Major: Beethoven: Sonata in C Minor, No.7; C. Franck: Sonata in A Major. (Yuval Music Association, 57 Ussishkin, Ramat Hasharon, tonight from 8 p.m.)
YEHIAH PELED, flute, ZALMAN DAVID, piano — Bach: Sonata in C Major, No.4; Handel: Sonata; Chopin: Variations on a theme by Rossini. Gluck: Excerpt from "Orpheus"; Faure: Siolliana (Yuval Music Association, tomorrow)
MICHAEL HARAN, cello, EMMANUEL KARBOVSKY, piano — Faure: Sonata; Stravinsky: Italian Suite; Haim Elshah: 10 Variations. (Yuval Music Association, Tuesday)
PIANO RECITAL — By Irit Rov-Steiner. Mozart: Sonata in C Major, K. 390; Schumann: Kreisleriana; Ravel: Waldes. (Yuval Music Association, Wednesday)
SHINONOME CHORUS — (Bar Ilan University, Monday at noon)
AMOS MELLER — (Immanuel Church, Beer Hofman St., Jaffa, tomorrow)
1111 SERIES — Musicians from the Israel Philharmonic Orchestra play serenades by Mozart, Dvorak and Beethoven. (Tzavta, 30 Ibn Gvriol, tomorrow at 11 a.m.)
"CAMERATA" — Emanuel Gruber, cello; Eli Hofels, clarinet; Michael Bugoslavsky, piano. (Laromme Hotel, Monday)
Other Towns
HOLON CHAMBER ORCHESTRA — David Chen, conductor. Vivaldi: Concerto in A minor for violin and string orchestra; Respighi: Old melodies and dances; Mendelssohn: Oetel. (Holon, Yad Lebanim, Tuesday)
SHINONOME CHORUS — (Beit Hashilo, tonight at 8)
CHAMBER MUSIC — Marina Rodenko, piano; Zvi Haral, cello; Gila Grossmayer, soprano. (Hersliya, Yad Lebanim, Monday)
L.S. DIONYSOS — The title is a combination



Strange life-forms and huge phallic weapons are featured in the sci-fi horror film "Alien."

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem
INVESTIGATIONS OF MR. CHARLES — English-language play by and with Dennis Silk. (Tzavta, 35 King George, tomorrow at 9 p.m.)
THE SAME THING BUT DIFFERENT — New musical play by the Khan Theatre. (Khan, opposite railway station, Wednesday and Thursday at 8.30 p.m.)
SEVEN BEGGARS — Khan Theatre production, directed by Yossi Yisraeli. (Khan, tomorrow, Sunday, Monday, Tuesday at 8.30 p.m.)
SPRING AWAKENING — By Frank Wedekind. (Jerusalem Theatre, tomorrow through Wednesday at 8.30 p.m.)
Tel Aviv
AND THERE WAS A HOLE — Political satire by Hillel Mittelpunkt and Yehoshua Sobol. (Tzavta, 30 Ibn Gvriol, tonight at 8.30 and midnight, Monday at 8.30 p.m., Tuesday at 4.30 p.m.; Wednesday at 8.30 p.m.)
ARMS AND THE MAN — By G.B. Shaw. Animated playreading by the ZOA House Drama Circle. (ZOA House, Daniel Frisch, Monday at 8.30 p.m.)
BICYCLE FOR A YEAR — Poorly done documentary about the Haifa Theatre's Project Group that went to Kiryat Simona to help the community. Directed by Nola Chilton, who also initiated the Project. (Tzavta, tomorrow)
CHAPTER II — By Neil Simon. Cameri Theatre production. (Cameri, 101 Dizengoff, tomorrow through Tuesday at 8.30 p.m.)
DEATH SENTENCE — Satirical operetta by Hensch Levin. (Tzavta, Thursday at 8.30 p.m.)
THE FALL — By Albert Camus. Translated by Niko Nital. (Beit Hoven, Dlsengoff Street, tomorrow)
THE FATHER — By Strindberg. Produced by Haimish. (Habimah, tomorrow, Thursday) Curtain-raiser: Piano recital by Avraham Rodnik. Tomorrow, Monday, Tuesday at 7.15 p.m.; Clarinet-Piano recital by Elihu Hefels and Michael Bugoslavsky. Sunday and Wednesday at 7.15 p.m.; Flute-piano recital by Gili Rinoz and Michal Tal, Thursday at 7.15 p.m.)
GALLIEO GALLIEI — By Brecht. Produced by the Haifa Theatre. (Cameri, Wednesday, Thursday)
L.S. DIONYSOS — The title is a combination

tion of LSD and Dionysus, the mythological god of wine. The play is about intoxication — the pushing, shouting contemporary Israeli kind. Written and directed by and with Niko Nital. (Te'atron Bayit, 20 Zocharlah, Tuesday)
LUCK, AMULETS, AND THE EVIL EYE — The Yuval Theatre's new play about the beliefs, customs and superstitions of Israel's different communities. Beit Ha'Hayal, Weismann and Pinkus, Monday at 9 p.m.)
THE MECHANICAL CONSCIENCE — By Natfali Irani. Produced by the Lulav Theatre. (Nahmani, 17 Nahmani, Thursday at 8.30 p.m.)
NA'IM — From a story by A.B. Yehoshua. Directed by Nola Chilton. (Tzavta, Tuesday at 8.30 p.m.)
A STREETCAR NAMED DESIRE — Tennessee Williams' play produced by the Haifa Theatre. (Nahmani, tomorrow, Sunday, Monday)
Haifa
DEATH OF A SALESMAN — (Haifa Municipal Theatre, 30 Pevener, Sunday through Wednesday)
Other Towns
BICYCLE FOR A YEAR — (Or Akiva, Wednesday)
BLOOD KNOT — By Athol Fugard. Produced by the Beerseba Theatre. (Beerseba, Thursday)
OPERETTA EVENING — Scenes from "La Vie Parisienne"; "La Periobole"; "Bylra"; "Show Boat"; "The Gypsy Baron"; "The Merry Widow"; "Paganini"; "The Land of Smiles"; "Graftin Maritza." (Tel Aviv, tomorrow, Tuesday)
TOSCA — By Puccini. Cast: Caterina Minlozzi, Victoria Pop, Thomas Serpio, Rio Novello, Mordochai Ben-Shachar, Giora Sharon. (Haifa Auditorium, Monday)
MADAMA BUTTERFLY — By Puccini. Cast: Victoria Pop, Caterina Minlozzi.

OPERA

THE ISRAEL NATIONAL OPERA — Founder: The late Edie de Philippe. Conductors: George Singer, Alexander Taraki, Arieh Lovanov. Chorus conductor: Dr. Hillel Pinkus.
UMBERTO SCALVINO, Flo Novello, Mordochai Ben-Shachar, Nancy Oamigh, Brenda Les Taub, Giora Sharon, Dafia Zuller. (Tel Aviv, Wednesday)
CHILDREN, YOUTH
KISREBETA — Play with actors and puppets. Tel Aviv, Beit Dor, tomorrow at 11 a.m.; Or Yehuda, Golan, Monday at 4 p.m.; Bat Yam, Bat Yam Hall, Tuesday at 4 p.m.; Tel Aviv, Beit Barbour, Wednesday at 4 p.m.)
25,000 LEAGUES UNDER THE SEA — Walt Disney film. (Jerusalem, Israel Museum, Monday and Thursday at 4 p.m.)

Jerusalem Cinemas

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Sun., Nov. 11 at 6.45, 9.15

THE VOYAGE OF THE DAMNED

with: Oscar Werner, Faye Dunaway

Mon., Nov. 12 at 6.45, 9.15

THE ROMANTIC ENGLISHWOMAN

with: Glenda Jackson, Michael Caine

Tues., Nov. 13 at 7, 9.15

THE YOUNG FRANKENSTEIN

with: Gene Wilder, Faye Dunaway

Wed., Nov. 14 at 7, 9.15

YOUNG FRANKENSTEIN

with: Gene Wilder, Faye Dunaway

Thur., Nov. 15 at 7, 9.15

GIRL FRIENDS

Fri., Nov. 16 at 2.30

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Eden

4th week

ROCKY II

with: Sylvester Stallone

Weekdays 4, 7, 9

Edison

2nd week

FLIC OU VOYOU

Weekdays 4, 6.45, 9

HABIRAH

MEAN DOG BLUES

4, 7, 9

ISRAEL MUSEUM

Tues. 5, 7, 9

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KPFR

3rd week

MOMENTS

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4, 7, 9

MITCHELL

9th week

THE CHAMP

with: Faye Dunaway

6.45, 9.15

Wed. also at 4

ORGL

6th week

THE FRISCO KID

with: Gene Wilder, Harrison Ford

4, 6.45, 9

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4th week

MAIN EVENT

4, 6.45, 9

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From the play by Edward Albee

7, 9.15

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ALIEN

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4, 6.45, 9

SEMADAR

THE YOUNG LIONS

with: Marlon Brando, Dean Martin

7, 9.15

SMALL AUDITORIUM BINYENI HA'OOMA

UNE CHANTE — L'AUTRE PAS

with: Therese Lianter, Valeri Mirse

6.45, 9

Tel Aviv Cinemas

Commencing Saturday, Nov. 10, 1979

ALLENBY

10th week

THE CHAMP

with: Faye Dunaway, Jon Voight, Ricky Schroder

Saturday 7.15, 9.30

Weekdays 4.30, 7.15, 9.30

BEN-YEHUDA

8th week

FLIC OU VOYOU

with: Peter Falk, Alan Arkin

Tonight 10, 12

Saturday 7.15, 9.30

Weekdays 4.30, 7.15, 9.30

CHEN

10th week

FLIC OU VOYOU

with: Jean Paul Belmondo, Cinema One

3rd week

TEXAS DETOUR

with: Faye Dunaway, Gene Wilder

Friday night, 10, 12

Saturday 7.15, 9.30

Weekdays 4.30, 7.15, 9.30

CINEMA TWO

8th week

AMERICAN GRAFFITI

with: Richard Dreyfuss

Tonight 10, 12

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Weekdays 4.30, 7.15, 9.30

HOD

3rd week

FIRE POWER

with: Richard Gere, Brooke Adams, Sam Shepard

Tonight 10

Saturday 7.15, 9.30

Weekdays 4.30, 7.15, 9.30

LIMOR

3rd week

THE CHINA SYNDROME

with: Jane Fonda, Michael Douglas, Jack Lemmon

4.30, 7.15, 9.30

Makes Kotler and his Sweathogs look like a kindergarten

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10th week

FLIC OU VOYOU

with: Jean Paul Belmondo, Cinema One

3rd week

TEXAS DETOUR

with: Faye Dunaway, Gene Wilder

Friday night, 10, 12

Saturday 7.15, 9.30

Weekdays 4.30, 7.15, 9.30

CINEMA TWO

8th week

AMERICAN GRAFFITI

with: Richard Dreyfuss

Tonight 10, 12

Sat. and weekdays 7.30, 9.30

Weekdays 4.30, 7.15, 9.30

MOGRABI 10th week

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8th week

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with: Anthony Quinn

Tonight at 10

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THE CHILDREN OF SANCHEZ

with: James Bacon

Tonight 10

Weekdays 4.30, 7.15, 9.30

PARIS

2nd week

THE ROCKY HORROR PICTURE SHOW

with: Tim Curry, Susan Sarandon

Tonight 10

Weekdays 4.30, 7.15, 9.30

PEER

Israel Premiere

4.30, 7.15, 9.30

A Little Romance

with: George Roy Hill, Laurence Olivier

Tonight 10

Weekdays 4.30, 7.15, 9.30

THE FRISCO KID

with: Gene Wilder, Harrison Ford

4.30, 7.15, 9.30

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Tonight 10

KILLER INSIDE ME

with: Gene Wilder, Harrison Ford

4.30, 7.15, 9.30

RAMAT AVIV

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SHAHAF

8th week

THE MAGNIFICENT 7

with: Clint Eastwood, James Caan

Saturday 6.45, 9.15

Weekdays 4, 9.30, 9

ATZMON

2nd week

ALIEN

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4, 6.45, 9

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3rd week

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ZAFON

3rd week

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Commencing Saturday, Nov. 10, 1979

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A sensational adventure

THE KILLER FISH

with: Lee Majors, Karen Black, Margaret Hemingway

4, 6.45, 9

2nd week

THE MAGNIFICENT 7

with: Clint Eastwood, James Caan

Saturday 6.45, 9.15

Weekdays 4, 9.30, 9

ATZMON

2nd week

ALIEN

with: Rip Torn, John Wood

In space no one can hear you scream.

4, 6.45, 9

CHEN

4th week

THEY CALLED HIM BULLDOZER

with: Bud Spencer

4, 6.45, 9

GALOR

IS THERE an Israeli cuisine? I have always maintained there is none, that at best our food is a mélange of Middle Eastern cooking, influenced by the laws of kashrut and enriched by traditional Jewish dishes from around the world. Only time, I have asserted, can bring about the evolution of a truly Israeli kitchen.

My view was challenged by Gérard Potel, a young immigrant from France who served as chef to President Georges Pompidou. He has recently become the chef at the 601 Restaurant in Dizengoff Centre, where he is introducing what he describes as "Israeli cuisine."

"Why not?" he asks, "After all, Carême woke up one morning and created the classic French kitchen. Why can't I do the same for Israel?"

A descendant of three generations of chefs, Potel said his interest in Israeli cuisine began during the visits he made to this country before his ally. He looked for a distinctively Israeli

Creating a cuisine

MATTERS OF TASTE/Haim Shapiro

restaurant, but couldn't find one.

Back in France, he started to study the subject of Israeli food by reading the Bible, where he learned the importance of such dishes as lamb and lentils, and statistics on what Israelis eat, where he found that we are the biggest consumers of poultry in the world. But it was only when he came to live here that he became aware of the potentials of the country's fruit and vegetables.

HE INSISTS on using fresh ingredients, and this sometimes leads to problems. Unable to make a *sauce béarnaise* with fresh tarragon, he serves instead *fillet d la na'na*, incorporating fresh mint as a variation on the classic sauce.

His dishes take longer to prepare than is customary in Israel and clients, misled by the informal atmosphere, become impatient. The day I visited the restaurant, two irate patrons were almost ready to leave because the kitchen could not come up with their eggplant soufflé (served in the shell of the eggplant itself) immediately. A purist, Potel insists that there is no need either for kashrut or for typically Jewish recipes in his cuisine. "Why cook Jewish food?" he asks, "My grandmother makes better gefilte fish than I do."

Instead, he served me a slice of *lokus* (grouper) which had been fried, flambéed and then covered with a sublime sauce which incorporated finely chopped pickles

and olives, served, in the tradition of *cuisine minceur*, with a purée of spinach. The fish was preceded by an almond soup for which Potel gave me the recipe.

For about four people, mix in a blender about 200 grams of shelled and peeled almonds (peel by soaking them in boiling water for a minute or two) with the yolks of five hard-boiled eggs. If necessary, add a little chicken broth to facilitate the action of the blender.

Heat about four cups of light chicken broth and to this add a container of lightly-whipped *pareve* cream (Potel says the *pareve* cream is quite acceptable, although he, himself, does not use it). Then, slowly add the almond mixture, stirring constantly with a wooden spoon. Let the soup come to the boil, turn down the heat and simmer for five minutes. Season with salt and freshly ground white pepper and serve.

Potel, who wants the 601 to be within the reach of the average Israeli, points out that one can

have an interesting three-course meal with beer or a soft drink for about IL350 per person, although it is possible, of course, to spend a great deal more. For those who would like to try the Israeli cuisine, I would suggest waiting a week or two until he becomes a bit more organized.

MEANWHILE, it might be interesting to take a look at the observations of a veteran on the Israeli cooking scene, Lillian Cornfeld, whose book, *Israeli and International Cookery*, has recently appeared (published by G. Cornfeld). For many years a nutritional adviser to the American Joint Distribution Committee, she collected recipes and memories from the residents and staff of the Malben homes for the aged. As an example, she records eight different ways in which Jews prepare stuffed cabbage.

Nor does she neglect Israel's culinary history, short though it may be. Included are such austerity dishes as chopped liver made from yeast, and mayon-

naise stretched out with cornstarch and water. At the other end of the scale are the attempts by the country's hotel chefs to create a local luxury cuisine. No doubt if Potel had arrived a little earlier, Lillian Cornfeld would have included his efforts as well.

We may not have an Israeli cuisine, but we can certainly have a lot of fun trying to create it.

For those who are curious about making chopped liver from yeast, you should start by frying a chopped onion in a tablespoon of oil. Mix in half a cup of bread-crumbs and then add four tablespoons of yeast and a cup of milk or broth. Bring to the boil, stirring constantly, and cook for a few minutes to kill the yeast organism. Finally, add a chopped hard-boiled egg and serve as you would chopped liver.

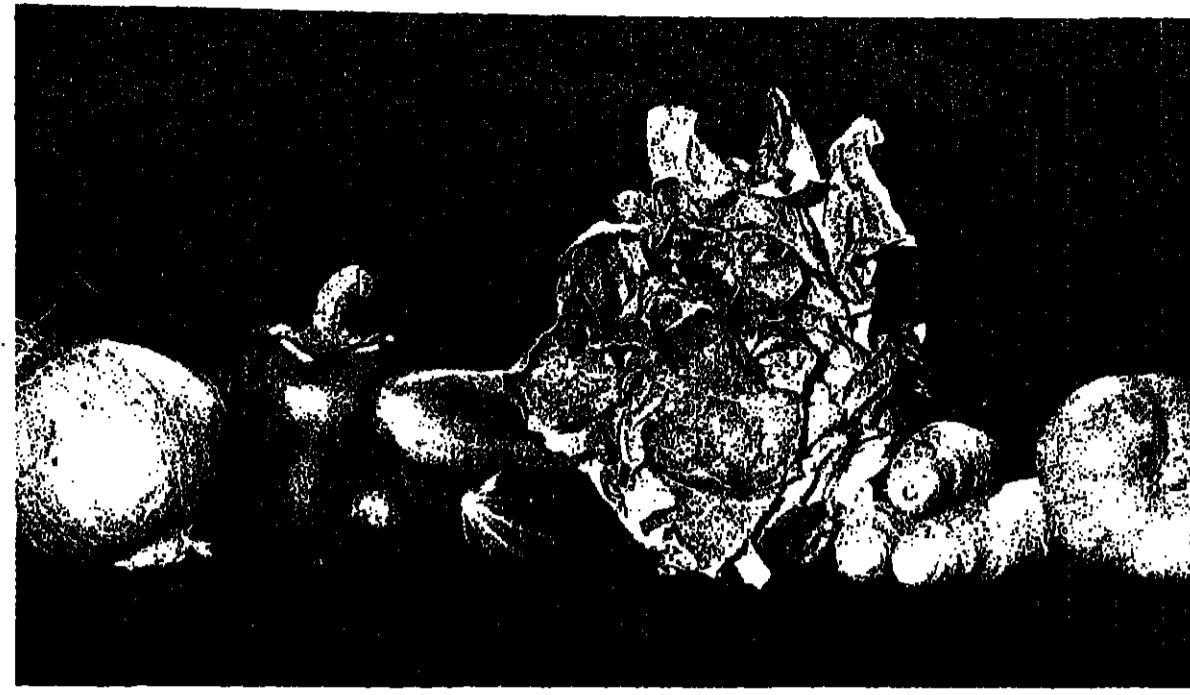
This particular recipe may have originated under the stress of austerity, when there was no liver to be had, but it is still of interest to vegetarians and those who want

to lower their cholesterol intake. Another interesting vegetarian recipe given by Lillian Cornfeld is *tajefin*, a North African casserole made with tefina.

Peel and cut into thick slices an eggplant, a green squash, four carrots and four potatoes. Put the vegetables in a baking dish together with four tablespoons of oil, about half a teaspoon of salt and a good pinch of pepper.

Make a sauce by mixing two tablespoons of tefina paste with the juice of a lemon and two tablespoons of water. This can be done, as for mayonnaise, either by hand or in a blender. Pour the sauce over the vegetables, cover and bake in a medium oven for about an hour. Serve topped with chopped parsley.

As with many of her dishes, Cornfeld also gives a variation. Instead of the tefina, top the vegetables with grated or sliced tomatoes. Uncover for the last 15 minutes of baking to brown the top.



The high quality of Israeli fruits and vegetables came as a surprise to chef Gerard Potel. (Lester Jay Millman)

to lower their cholesterol intake. Another interesting vegetarian recipe given by Lillian Cornfeld is *tajefin*, a North African casserole made with tefina.

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Drag-ula

HOLLYWOOD is promising us a year of horror shows that sound as if they may be dangerous for our senses and our entrails. So perhaps it isn't a bad thing to start the diet with a movie that provides just enough laughter to make the year something to look forward to. *The Rocky Horror Picture Show*, directed by Jim Sharman, is a horror film with a difference. It is neither horrific nor horrible. Though there are a few scary moments, the film is a phenomenally good parody on all horror shows. It might even be said that this rock-opera movie, based on a successful London stage show, is a parable concerning the sexual confusion of middle-American. "Ike Age" kids caught in the complications of the "decadent morality" of the '70s. Rocky Horror is the name of a monster. That he happens to be blond, muscular, handsome and bisexual may put him into a new category of monsters, but he is a genuine monster nevertheless. His creator, Dr. Frank N. Furter (Tim Curry) is a "transsexual transvestite from Transylvania." A weirdo of the first order, he and some of his compatriots have come to Denton, Iowa, for an experience of pure hedonism. It's been a long trip for them because their Transylvania is a planet in some transcendental galaxy — a long way from either earth or sanity.



Dr. Frank N. Furter, a "transsexual transvestite from Transylvania," in "The Rocky Horror Picture Show," a rock opera turned movie.

continues on its seemingly single-minded (or instinctive) purpose of satisfying its appetite, its eating habits become increasingly bizarre and gory.

In 1977 director Ridley gave us *The Duellists*, which won a prize at Cannes despite the fact that many of the critics did not know whether the film was to be taken seriously or as a huge joke. His production of *Allen* may not lag far behind in that debate.

The beginning of the adventure bears a close resemblance to *2001: A Space Odyssey* by Kubrick (as *The Duellists* bore a resemblance to Kubrick's *Barry Lyndon*). It very quickly becomes apparent that the sophistication of Kubrick's works is to be rapidly abandoned in favour of the "B" level plots of a dozen movies of the 1960s. It is also obvious that the symbolism and high level of logic utilized by Kubrick are lacking here.

Good science fiction (or good philosophy) is allowed to take as its starting point one fallacy in logic or reality. As far-fetched as that point may be, if all else is built on this within a framework of everyday logic, it is possible to accept the premise. Despite extraordinary attention to physical and scientific detail, however, there are so many logical flaws in this film that an incredible plot becomes a totally unbelievable one.

AS TO WIT or sophistication, *Allen* lacks either the innocence or the sometimes humorous touches of the earlier science-fiction films. While technically it is on a par with *Star Wars* or *Close Encounters*, the film falls seriously by lacking any touch of humanity. It is so difficult to empathize with the crew members that one might — just to be ornery — choose to side with the creature which, though lacking any trace of conscience or table manners, is at least intelligent enough to carry out its course of planning. The crew members, on the other hand, spend their time either bickering with each other or making blunders foolish enough to send them all to their deaths anyway.

The creature itself isn't quite as horrible as one might desire. In its earlier stages, it looks like something that might grace the table of a good Greek or Italian sea-food restaurant. In its more mature period, it seems a hybrid between "The Glob," "The Creature From the Blue Lagoon" and a collection of assorted junk taken from the innards of an old computer.

While there is a nearly total lack of symbolism or social meaning in the film, there is certainly no shortage of gore. When the creature does strike, it leaves enough blood, guts and seething fluids around to satisfy the needs of any horror-film buff.

There is also no lack of fright, and this is precisely what the film is trying to produce for its audiences. But after it's all over, one realizes that it was the fright caused by the jack-in-the-box or someone slipping up on us in the dark. We shudder, we jump and we may even squeal a bit but we know it was all a joke. Unfortunately, the film never realizes that it, too, is a silly little joke. □

CINEMA
David George

taste; *Tom Jones* for sensuality; and *Jesus Christ, Superstar* for hutapa. It is also possessed of excellent rock music, sooting which is perfectly appropriate to the mood, and highly competent directorship. This 1976 film, originally rejected by audiences, has now become the object of one of the largest cults in both Europe and America, where thousands stand in line for midnight shows and many have seen the film 100 times or more. Whether you want to become part of the cult you can decide after you've seen it once, but if you've got the ability to laugh at and think about the world, its foibles and yourself, you should see it at least once.

WHILE RIDLEY SCOTT'S *Alien* may be one of the slickest and biggest money-making Hollywood productions to come down the sci-fi, horror trail in a long while, it proves, in the end, to be a low-class ripoff. In fact, the film never really makes it off the ground, yet alone into the realms of deep space or good cinema.

Several commercial astronauts come in contact with an embryonic life-form. They take the creature aboard their spaceship after it has attached itself to the head of one of the crew members. Efforts to remove this strange small and octopus-like being prove futile. But it eventually detaches itself and proceeds to attack and devour the crew members one by one. As the alien

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THIS WEEK'S TV programmes open with the second part of Terence Young's remake of Mayerling (tonight, 21.10), the tragic ending leaving enough time for a performance of Stravinsky's Firebird conducted by Claudio Abbado (22.30) and an episode of Hawaii 5-0.

Rumpole retires

MEDIA WEEK / Daphne Raz

AFTER the weekend, legal matters take precedence. On Sunday evening (22.05) Rumpole pleads his last case at the Old Bailey as the series comes to an end. Monday evening's feature is the monthly legal debate Law of the Day (21.35), focusing this week on the highly controversial issue of land ownership on the West Bank. MKs Yigal Cohen of the Likud and Yossi Sarid of the Alignment examine all aspects of the problem, bringing facts, figures and testimonials to support their arguments.

British satire directed by Ken Annakin. Peter Ustinov stars as a hotel owner in North Africa who, together with his beautiful fiancée, played by Yvonne de Carlo, must shift loyalties each time a different army marches into town during World War II. Also starring are David Tomlinson, Ronald Culver, Albert Lieven and Bill Owen.

Earlier the same evening, in *Upstairs Downstairs* (20.00), Hudson wages a verbal war against the Huns to make up for the fact that he cannot fight in the Great War.

WEDNESDAY'S feature film is *Hotel Sahara* (22.05), a 1951

THURSDAY'S documentary *Death of a Disease* (21.35) records



Rumpole, (TV: Sunday 22.05)

the victory of modern medicine over the once dreaded smallpox. It was originally scheduled to be screened last year; in the interim, there was an isolated case in Birmingham caused by virus leakage from a research laboratory.

Thursday's drama, *Mrs. Davenport* (22.00), is a TV adaptation of Noel Robinson's play about a country lady whose peaceful existence is disturbed by a young designer who may have broken into her home. Angela Baddeley and Harriet Harper play in the lead roles.

SEVERAL RADIO dramas are also worth noting. Tonight's English Language Drama (Radio

Mirale Efrat by Ya'acov Gordon, a play about a possessive Yiddish mother whose resemblance to King Lear is not coincidental. Army Radio features *In Cold Blood* (Saturday, 22.05), a dramatic radio adaptation of Truman Capote's book.

TUESDAY EVENING we will see on TV the second of the three-part series *Distant World* (23.05), focusing this week on the birth rites and other traditions of Jewish communities from Yemen, Kurdistan, Libya and Georgia.

More Georgian folklore can be seen on *Arugot Habosem* (Tuesday, 21.45), an entertainment show filmed in Galilee. A Georgian dance troupe appears alongside popular entertainers such as Yafa Yarkoni and the Parvarim.

Eileen and David Shulman studied the folklore and traditions of the Tamils of Southern India. They describe their impressions on *Forever* (Radio 2nd, Monday, 20.10).



Dina Doron is Nora, and Yosef Milo Dr. Rank in the Beersheba Theatre's production of Ibsen's 'A Doll's House.'

A matter of staging

THE QUESTION of the validity of Ibsen's plays in our day inevitably comes up each time a play of the 19th-century Norwegian playwright is staged. Are not his social ideas outmoded after all the social reforms and revolutions that have taken place in the past hundred years? And if you take away his social ideas, what remains of the play?

Plenty, I believe, if you treat Ibsen right. *A Doll's House*, the latest production of the Beersheba Theatre is, as everyone knows, a play about women's rights, written at a time when women had none of those, were treated like ageless children, first ruled and protected by their fathers, then spending the rest of their lives under the domination and protection of their husbands. Much has changed since, and as the French proverb has it, the more things change, the more they remain the same. The recent emergence of a militant feminist movement is the best proof of this.

So the problem of women's liberation, to use a contemporary term, is still with us, one hundred years after Nora slammed the door of her husband's house behind her. But *A Doll's House* would not still be alive, had it been only about women's rights. In the culminating scene, when Nora reveals to Torvald what their marriage of eight years has really been, she speaks not only as a woman, but as one human being refusing to be completely dominated by another. So *A Doll's House* is also a play about personal freedom.

It is also a play about another timeless subject — money. The theme is established in the opening scene, when Nora gives an exaggerated tip to the porter who has brought home all the extravagant Christmas presents she has bought. It continues throughout, as we learn about the high salary Torvald is going to get in his new job, about the loan Nora took when his health was in

crisis that it will certainly precipitate?

And what about the family friend, Dr. Rank, tipsy after a gay party, smoking a big, black Havana and then going off to die of his disease? Is this off a man in the last hours of his life would behave?

ALL THESE weaknesses could be overcome by proper staging, the kind which places the viewer at a distance from the plot, and stresses the ideas around which that plot is built. The Beersheba production, under Yoram Falk's direction, clean and superficially correct as it is, makes no effort towards this end. So we are left with the play's faults, which nearly outweigh its merits.

Dina Doron is a fine Nora, not entirely convincing as the cute bunny in the first part, but impressive in the second, after the metamorphosis. Gideon Shemer as her husband is less impressive, especially in the climactic scene where he flies into a range upon hearing of his wife's shady financial dealings. Too much splutter with little emotional backing. In the role of Dr. Rank, Yosef Milo gives a sensitive performance, his very appearance in the second part of the play conveying the message of approaching death. In the role of Christina, Margalit Stander starts out with one expression and maintains it to the end.

The set and costumes by Lydia Pincus-Gani are serviceable, but tell us little of the place, which is important. Ibsen's plays are firmly rooted in the landscape and the culture of his northern land with its Viking past, the mystery of a land shrouded much of the year in hyperborean darkness. Many elements of the play — Torvald's stern, uncompromising principles, Nora's overnight transformation — can be understood only within that context. The neutral living-room of the Helmer household is part of a production that ignores this all-important aspect of the play.

The intricacies of the plot become plain irritating. When Torvald goes to the letterbox that holds the blackmailing letter, Nora contrives all kinds of hysterical tricks to stop him and postpone the moment of truth. Could she not simply offer to do it herself ("You're tired dear, let me do it"), then conceal the letter and postpone or even avoid the

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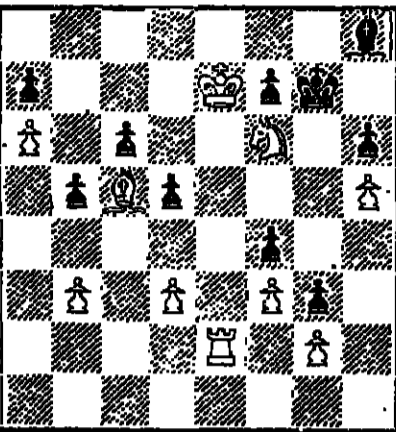
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Problem No. 2938
ANONYMOUS



White mates in four (10-10)

THE ABOVE comes from a recent Soviet problem solving tourney. It proved a hard nut. Whoever can crack it is sure to enjoy its ingenious solution. The composer's name was not mentioned in reports of the event.

Solutions. Problem No. 2938 (Black): 1.Rd7! — 2.Qd4 — 3. — 4.Qd7 2.Qd4! Kf4 3.Ng6x1 — 4.Qe6 2.Qe6! de 3.d4x1 — 4.Kc6 2.Rc7! Qe7 3.Qe7x1 — 4.Qh5, Qe7, Be3 2.Bd5, d4, Rd5.

THE KID FROM RIO
BRAZILIAN champion, 22-year-old Jaime Sunye, was the revelation of the Rio Interzonal. He tied for fifth with Yugoslavia's B. Ivkov and had the distinction of beating L. Portisch, one of the winners, as well as Soviet grandmaster Yuri Balashov.

Sticilian Defence
J.SUNYE
1.e4 c5 2.Nf3 d6 3.d4 ed 4.Nd4 Nf6 5.Nc3 ad 6.Be2 e5 7.Nb3 Be7 8.0-0-0 9.Ba4 Nc6 10.Kh1 b6 11.Bg5 Bf6 12.Qd2 Bb7 13.Rad1 Rcd8 14.Bf6 Bf4 15.Bg4 Rcd8 16.Qe2 Qc7 17.Nc1 Rcd8 18.Nd3 Rcd1 19.b6 Na2 20.Ra1 Nc3 21.Qe3 Be4 22.f4 Bb7 23.f4 de 24.Rae1 Qc8 25.Qg3 Ne4 26.Re4 Qe4 27.Rf6 Qg2 28.Qg2 E2 29.Kg2 30.Be2 Rd4 31.Nb2 Rd2 32.Kf2 Rcd8 33.Nc4 b5 34.ab ab 35.Na3 Ra2 36.Nb5 Kg7 37.Nd8 Kg6 38.Ne4 e4 39.Ke8 f5 40.Bf1 Rh2 41.Nd6 Ra2. White resigns.

TAL AT HIS BEST
A WONDERFUL and interesting game matched Mikhail Tal against a worthy opponent, Rumania's Florin Gheorghiu. It was one of Tal's most creative achievements.

Sticilian Defence
F.GHEORGHIU
1.e4 c5 2.Nf3 d6 3.d4 Nf6 4.d4 Nf6 5.c4 Nd6 6.Nc3 Nc6 7.Bf4 Bg4 8.h3 Bb5 9.Qd5 Bg5 10.0-0-0 Be2 11.Nd4 Bd1 12.Ne6 Qc8 13.Ne7 Be7 14.Bd5

Queen's Gambit
BOTTERILL
1.d4 Nf6 2.Nf3 d5 3.c4 dc 4.e3 e6 5.Be2 c5 6.0-0 a6 7.a4 Nc6 8.Nc3 Be7 9.Qe2 Qc7 10.Rd1 0-0 11.e4 Ng4 12.de Be5 13.Be8 Ne9 14.fe b6 15.Kh1 Bb7 16.Rac1 Ne5 17.Ba2 Ng4 18.b4 Be8 19.Nd5 Qc1 20.Rc1 Bc1 21.Nb6 Rad8 22.Bb3 Be3 23.a5 Rd3 24.Be2 Ra3 25.g3 Ra1 26.Kg2 Ra2 27.Qe4 Rc2 28.c2 Bb6 29.Qe2 Ba7 30.Nd2 f5 31.b5 fe 32.Qg4 e3 33.Ne4 e2. White resigns.

THE BRILLIANT TOUCH
White — Kgl; Qc4; Rc1; Nf3; Nf4; Pe5, f2, g2, h6. (9). Black — Ke7; Qd6; Rb2, 8; Ba3; Pa6, e6, g6, h7. (9). 29.Ne6! R2b4 30.Nd4 Kf7 31.hg hg 32.Ne6 Kg8 33.Rc8 1 34.Kh3 Rb7 35.Rd6! B6 36.Qg6. Black resigns. (Rantanen — Fytel, Narvik, 1979).

BENEDICTINE TOURNAMENT
ANOTHER triumph has been scored by New Zealand's 19-year-old Murray Chandler, who won the second Benedictine Tournament, beating a field of 64 players. His score was 7 points out of 9 games. Israel was represented by international master Natan Birnboim, who tied for fifth place with 6½ points, and international grandmaster Yair Kraidman, who tied for sixth with 6 points. An interesting encounter occurred between Jim Botterill, the Welsh international master, who was the runner-up of the event, and India's young Ravikumar, the revelation of the recent world junior championship.

Queen's Gambit
RAVIKUMAR
1.d4 Nf6 2.Nf3 d5 3.c4 dc 4.e3 e6 5.Be2 c5 6.0-0 a6 7.a4 Nc6 8.Nc3 Be7 9.Qe2 Qc7 10.Rd1 0-0 11.e4 Ng4 12.de Be5 13.Be8 Ne9 14.fe b6 15.Kh1 Bb7 16.Rac1 Ne5 17.Ba2 Ng4 18.b4 Be8 19.Nd5 Qc1 20.Rc1 Bc1 21.Nb6 Rad8 22.Bb3 Be3 23.a5 Rd3 24.Be2 Ra3 25.g3 Ra1 26.Kg2 Ra2 27.Qe4 Rc2 28.c2 Bb6 29.Qe2 Ba7 30.Nd2 f5 31.b5 fe 32.Qg4 e3 33.Ne4 e2. White resigns.

Queen's Gambit
RAVIKUMAR
1.d4 Nf6 2.Nf3 d5 3.c4 dc 4.e3 e6 5.Be2 c5 6.0-0 a6 7.a4 Nc6 8.Nc3 Be7 9.Qe2 Qc7 10.Rd1 0-0 11.e4 Ng4 12.de Be5 13.Be8 Ne9 14.fe b6 15.Kh1 Bb7 16.Rac1 Ne5 17.Ba2 Ng4 18.b4 Be8 19.Nd5 Qc1 20.Rc1 Bc1 21.Nb6 Rad8 22.Bb3 Be3 23.a5 Rd3 24.Be2 Ra3 25.g3 Ra1 26.Kg2 Ra2 27.Qe4 Rc2 28.c2 Bb6 29.Qe2 Ba7 30.Nd2 f5 31.b5 fe 32.Qg4 e3 33.Ne4 e2. White resigns.

DEVASTATING ATTACK
White — Kbl; Qc2; Rdl; Be2; Nc3; Nb4; Pa2; b2, e4, f4, g3. (11). Black — Kc7; Qf8; Ra8; Bd7; Bg7; Nf7; Pa7, b7, c6, f6, g6. (11). 24.Nb5 Kc8 25.Rd7! Kd7 26.Ng6 Qb4 27.Bg4 f5 28.Bf5 Ke8 29.Nc7 Kd9 30.Ne6. Black resigns. (Pinter — Peev, Plovdiv, 1979).

ENDGAME BRILLIANCY
White — Kd4; Rd7; Egs, Bh4. (4). Black — Kg4; Rf8; Pa3. (3). White to play and win. 1.Rd8 a2 2.Ba2 Rf4 3.Ke3 Ra4 4.Bb3 Rb4 4! — Ra3 5.Rd4 and 6.Rb4 5.Rd4!! Rd5 6.Be7! Rf4 7.Be6, and wins. (D.Petrov, 1st prize, Tohgorin Memorial Tourney, 1958/59).

ENDGAME FINESSE
White — Kg8; Ra5; Bf3; Pa2, b3, e5, h2, h4 (8). Black — Kd6; Rd2; Bd7; Pf5, g4 (5). 48.Rd5! Rd5 49.Bd5 Kd5 50.Kf4 Ke6 51.Kg6 Bc2 52.a4 Be4 53.a5

Queen's Gambit
RAVIKUMAR
1.d4 Nf6 2.Nf3 d5 3.c4 dc 4.e3 e6 5.Be2 c5 6.0-0 a6 7.a4 Nc6 8.Nc3 Be7 9.Qe2 Qc7 10.Rd1 0-0 11.e4 Ng4 12.de Be5 13.Be8 Ne9 14.fe b6 15.Kh1 Bb7 16.Rac1 Ne5 17.Ba2 Ng4 18.b4 Be8 19.Nd5 Qc1 20.Rc1 Bc1 21.Nb6 Rad8 22.Bb3 Be3 23.a5 Rd3 24.Be2 Ra3 25.g3 Ra1 26.Kg2 Ra2 27.Qe4 Rc2 28.c2 Bb6 29.Qe2 Ba7 30.Nd2 f5 31.b5 fe 32.Qg4 e3 33.Ne4 e2. White resigns.

DRAMATIC FINALE
White — Ke2; Qh7; Rh1; Be1; Bd3; Nc6; Pa3, c2, f2, g2, h2. (11). Black — Ke8; Qa1; Rc8; Rd8; Pd7; Ne7; Pa7, b7, d4, d5, e6, f7 (12). 17. Bh6! Rc2 18.Bc2 d8 19.Kd3 Qh1 20.Bf8 Kf8 21.Ne5 Be2 22.Qh8 Kg8 23.Bh7 Kh8 24.Nf7. Black resigns. (Stanishevski — Volton, Poland, 1979).

TEL AVIV ASA OUT. In the semi-finals of the 1979 Cup games, Israel champion, Tel Aviv University ASA, suffered an unexpected setback at the hands of Ramat Gan Hapoel (2-3) and lost the chance of making the coveted double (league and cup games). The second team to qualify for the finals was Tel Aviv Youth Centre I (headed by Y. Murey and M. Cserniak). The finals will be held tomorrow.

EUROPEAN CHAMPIONSHIP
FINALS. Israel is one of the eight countries that will participate in the finals of the European team championship to be held next January. Title holder is the USSR.



Members of the Orpheus ensemble present T-shirts to Ambassador Samuel Lewis and Mrs. Sallie Lewis. (Stora)

Diplomatic art forms

WHEN, in 1969, the then Danish ambassador wanted to celebrate the 70th birthday of King Frederik with friends of his country in Israel, he could think of no more appropriate way than inviting the Copenhagen String Quartet for a series of concerts. Not only did we thus get to know — and appreciate — a wonderful ensemble, but as Israelis we were flattered that we were considered so highly cultured that a string quartet series would be a fitting way to help us celebrate such an occasion. And our love for the Danes was doubled.

Other embassies have realized, too, that musical evenings are a most congenial way of winning friends and influencing people in Israel beyond the official diplomatic circle.

The Germans arranged for a visiting duo to provide an evening's entertainment. To celebrate a Beethoven anniversary, the Austrian ambassador presented a whole series of the master's quartets, performed by the New Israel String Quartet, and complete with enlightening commentary by Ze'ev Steinberg. On another occasion he mounted a showing of the Hamburg television film of Wozzek.

The Swedish ambassador recently had a pianist performing music by Swedish composers at his home, and last Saturday the American ambassador hosted the wind octet of the Orpheus Chamber Ensemble from New York.

NOT EVERYONE claiming the hospitality of his — or her — national representative, however, ought to have invoked the ambassador's auspices. Hardly any country — Israel included — has a clearing-house for setting professional standards, and not even the most cultured and discriminating of diplomats can be expected to gauge the quality of an unknown artist from home, folded upon him, say, by an ambitious parent whom it would be undiplomatic to refuse.

I remember being put in a very embarrassing position on one such occasion, when the artist concerned was a young lady whose threat for a good review far exceeded her musical talent. Her ambassador approached me in the interval to ask my opinion of her. I praised

MUSIC
Yohanan Boehm

her distinguished appearance, her aristocratic poise, even her very beautiful dress, but I could not for the life of me find a good word to say about her performance. Matters were not improved by the thickheadedness of the ambassador's escort from our Foreign Ministry, who instead of leading the conversation into less difficult channels, joined him in prodding me for a positive comment. So much for diplomacy.

THE CHOICE of talents to represent a country abroad should be made by qualified experts at home, and not left to private enterprise. It is surely not to any country's credit if mediocre — and sometimes downright amateurish — "artists" perform under its flag and under its representatives' patronage.

None of these strictures, however, can be applied to the presentation of the Orpheus Ensemble's wind octet by U.S. Ambassador Samuel Lewis on Saturday evening. It was one of the most successful and enjoyable parties of its kind. Not only did we have the pleasure of meeting with two former members of the Jerusalem Symphony Orchestra — bassoonists Tim Ward and Frank Morelli; but the performance of a Beethoven Octet and part of Mozart's Octet in C Minor was at the highest professional level.

Altogether it was a very happy evening, the octet presenting their host and hostess with T-shirts as a token of their appreciation.

AS A PATRON of music, perhaps Ambassador Lewis doesn't resent being mistaken frequently for Samuel Lewis, the chief conductor and musical director of the Netanya Orchestra. Though doubles can be a trial, as I know from personal experience, for Jerusalem economist Yohanan Boehm is often sent concert tickets intended for me, and I find myself reading letters full of incomprehensible statistics.

(or in French, Jacques Clement) came to be known as Clemens Non Papa. It has always been assumed that this was to distinguish him from Pope Clement VII; but we now know that in fact the object was to prevent his being confused with a poet of his name in his home town of Ypres who was known as Clemens Papa, or Père Clement.

THE BRITISH Embassy informs us that Israeli violinist Shlomo Mintz will play with Manchester's Hallé Orchestra at a concert in memory of one of Britain's most prominent Jews. Abraham Moss was an outstanding figure in Manchester's political and cultural life and served as Lord Mayor of the city. Just before his death in 1964, he was elected president of the Board of Deputies of British Jews.

Mintz, who will also appear in a second concert with the Hallé, will be the soloist in the next series of the Israel Philharmonic Orchestra.

PROFESSOR Dagobert Buchholz, formerly of the Vienna Academy of Music, returns to Israel this month to start a six-month course for Israeli singers and accompanists. His theme is "The integration of technique and interpretation in the French and Russian art song and the German lied." Professor Buchholz came here first at the beginning of 1976 to give a few classes initiated by the Jerusalem Vocal Arts Group. The idea spread to Tel Aviv, where additional courses were held at the museum. The success of the project led to the establishment of the Israel Vocal Arts Centre, sponsored by the Municipality of Tel Aviv-Jaffa, the Tel Aviv Museum, and the Ministry of Education and Culture. Details of the forthcoming course are obtainable from the secretary of the IVAC, (03) 478861.

MOTI SHMIT has been appointed conductor of the Tel Aviv Youth Symphony Orchestra, run by the Tel Aviv Municipality. He was chosen from among 14 contestants for the position. The orchestra goes into its third year and is looking for new members. Starting this season, Moti is also co-leader of Kol Yisrael's Jerusalem Symphony Orchestra.

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WHAT'S ON

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Jerusalem
CONDUCTED TOURS
 Tourists and visitors come and see the General Israel Orphan Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 8 Kiryat Moshe. Tel. 523291.
Hadassah Tours
 1. Medical Centre, in Kiryat Hadassah. Tours in English at 9, 10, 11 a.m. and 12 noon, leaving from the Kennedy Building. Tour includes Chagall Windows. No charge. On Friday tours begin at 8 a.m. by appointment only. Tel. 418333 or 429271.
 2. The Hadassah Synagogue — Chagall Windows — open to the public from 1.30-4.00 p.m. Sunday-Thursday. Buses 19 and 27.
 3. Mt. Scopus Hospital: Tours from 8.30 to 12.30 p.m. No charge. Buses 9 and 28. Tel. 818111.
 4. Morning half-day tour of all Hadassah projects. \$6 per person towards transportation. By reservation only: Tel. 418333 or 429271.
Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Buses 9 and 28.
Mount Scopus tours 11.00 a.m. from the Reception Centre, Administration Building. Buses 9 and 28 to Goldsmith Building stop. Further details: Tel. 852810.
Emunah — National Religious Women's Organisation, Tourist Centre, 26 Rehov Ben Haimon, Tel. 62-6048, 62-6050, 61-1818.
American Mizrahi Women, Free Morning Tours — 19a Keren Hayesod Street, Jerusalem, Tel. 232785.
SHOWS
A Stone in David's Tower. Sound and Light show in English, every evening (except Friday and festival eves) at 8.45 p.m. at the Citadel near Jaffa Gate. Monday, Tuesday, Wednesday, and Saturday also

ART GUIDE

Notices in this feature are charged at IL78.40 per line including VAT; insertion every Friday costs IL33.20 including VAT, per month. Copy accepted at offices of The Jerusalem Post and all recognized advertising agents.

Jerusalem
MUSEUMS
Israel Museum. Exhibitions: Yefim B. Lashinsky, 1968-1978. One-man show by Russian immigrant artist on the subject of Odessa, city of his childhood. From the Museum's Collection; Jean Arp, Plaster casts, reliefs and sculptures. The Mepremont Collection of pre-Columbian Art; The Human Image. Tuvia Katz, Works on Paper, 1969-1978. Drawings by Israeli artist born in the Argentine. Sam Francis, Paintings 1976-1978. One of America's foremost second generation Abstract Expressionists. Yehoshua Elias. Use of fabric to make flexible sculptural constructions. Make possible through the Ayala Zacks-Abramov Fund. Jose Guadalupe Posada (1898-1913), Prints by Mexican artist whose art describes the story of his country. Cloth Pictures by Tamar Eytan. Colour at the Youth Wing. Colour, its qualities and uses, both by artists and in everyday life. Activities corners for children (Ruth Youth Wing). New Buildings in Old Environments. Courtesy of Goethe Institute, Tel Aviv, and sponsored by Shiff Hotels, Israel.
Bentisek Exhibit of the Month: Pottery vessels from the Brakler Bequest: Greece, Cyprus and Italy, 1st mill. B.C.E. Statues of an Ibis, nesting the mummy of the sacred bird, Egypt, 8th century B.C.E. Presented by Mr. Anwar Sadat, President of Egypt, to Prof. Yigael Yadin. Neolithic Figurines from Shaar Hagolan. Special Display in the Nash Old Masters Gallery. Four paintings by Van Dyck, Potter, Jan Brueghel and Janssens Bilinga, donated in memory of Madeleine and Joseph Nash. Rockefeller Museum — Exhibit of the Month: Basal household objects from Chalcolithic sites on the Golan Heights, 4th mill. B.C.E. Rare bronze vessels from a Persian period tomb, beg. 6th century B.C.E. Special Exhibition: Islamic Arts from the Israel Museum Collection. For visiting hours, please see display advertisement for special events.

THE TEL AVIV MUSEUM

27 Sderot Shaal Hamelech
 Week of November 10-16
 Visiting Hours: Sun.-Thur. 10 a.m.-10 p.m.; Fri. 10 a.m.-9 p.m.; Sat. Evening 7-11 p.m.; Sun. morning, 10 a.m.-1 p.m., admission free. Helena Rubinstein Library: Sun., Mon., Wed., 10 a.m.-4 p.m.; Tues., Thur., 10 a.m.-1 p.m.; Fri. 10 a.m.-4 p.m. Friday closed.
EXHIBITIONS: MAIROVICH, Retrospective Exhibition. VLADIMIR GRIGORIEVICH WEISBERG, Paintings, Watercolours, Drawings. CHRISTIAN VOGT, Photographs.
MUSIC: Violin Recital — ROBERT DAVIDOVICI (U.S.A.) and MARINA BONDARENKO, Piano
 Saturday, Nov. 10, 8.30 p.m.
Works by Mozart, Brahms, Ysaie, Tchaikovsky, Sarasate
CINEMA: Die Ehe Der Maria Braun (The Marriage of Maria Braun). New film by Rainer Werner Fassbinder, with Hanna Schygulla (Berlin 1979 Festival prize). Every day, 4.30, 7.15, 9.30 p.m. Saturday 7.15, 9.30 p.m.
Videos in the Cafeteria — LUNCHTIME OPERA
 Tuesday, Nov. 13, 1.00 p.m.
 In cooperation with the Italian Cultural Centre. Festive Italian TV programme to mark 200 years of La Scala Opera house. (Spaghetti is on the Cafeteria menu.)
AFTERNOON ADVENTURE AT THE MUSEUM. Gallery games and workshops for children, 4.00 — 6.00 p.m. Wednesday, Nov. 14 (grades gimel-dalel) 'Fear and Apple.' Thursday, Nov. 15, (grades alef-bet) 'Apple and Fear.' Registration and advance payment at the Sherut Hadracha office.
MEETINGS FOR INTERMEDIATE AND HIGH SCHOOL PUPILS
 Monthly meetings will be held regularly at 6.00 p.m. on the Sunday of the last week in the month, until the end of the school year.
 Programme: gallery talks, slide lectures, meetings with artists, films. Details and registration at the Sherut Hadracha office.
GALLERY TALK Eth Hivvite on the Malrovich exhibition, Saturday, Nov. 10, 8.00 p.m. The public is invited.
 Guide Sheets available on Shabbat for children and parents.
 Helena Rubinstein Pavilion 6 Rehov Tarast. Visiting hours: Sun.-Thur., 9 a.m.-1 p.m., 4-7 p.m. Shabbat, 10 a.m.-1 p.m., admission free. There is something to it After All, workshop on buildings in Tel Aviv. Guided tours and creative workshops for school classes and organised groups. In the afternoons, workshops open for children and youth.
 Several places still available for adult classes in: artistic printing (engraving, etching).
SHABBATARBUT in cooperation with the Tel Aviv-Yafo Municipality, Culture, Youth and Sports Division, next Shabbat at 11.00 a.m. Moderator: Yitzhak Livni.

REHOVOT
 The Weizmann Institute open to public from 8.00 a.m. to 3.30 p.m. Visitors invited to see film on Institute's research activities, shown regularly at 11.00 a.m. and 3.00 p.m. Friday 11.00 a.m. only.
Tours of the Weizmann House every half hour from 9.00 a.m. to 3.30 p.m. and until noon on Friday. Nominal fee for admission to Weizmann House.
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Beth Hatefutsoth

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 Museum of the Jewish Diaspora

Visiting Hours:
 Sun., Mon., Thurs. 10 a.m. - 5 p.m.
 Tue., Wed. 3 p.m. - 10 p.m.
 Fri. Closed
 Sat. 10 a.m. - 2 p.m.
 On Saturdays, entrance to Beth Hatefutsoth is free.
 The Study Areas of the Museum are not in operation on Saturdays. Children under 6 years of age are not admitted. Organized tours must be pre-arranged (Tel. 03/425181).
 Permanent Exhibition
 The main aspects of Jewish life in the Diaspora, past and present, presented through the most modern graphic and audio-visual techniques available: slide-shows, mini-cinemas, audio-visual displays, video-booths, computer terminals, etc.
 Temporary Exhibition Gallery
 "GHETTOS IN ITALY: VENICE — ROME"
 Special Exhibitions
 "JEWS IN CUBA — MAY 1978" — PHOTOGRAPHS BY BILL ARON
 "THE JEWS OF ETHIOPIA"
 Beth Hatefutsoth is located on the Tel Aviv University campus (Gate 2), Klausner St., Ramat Aviv.
 Buses: 13, 24, 25, 27, 49, 74, 78, 972.

EXHIBITIONS
 Jerusalem Arts Lane — Khutot Harivot (opp. Jaffa Gate). Quality arts and crafts. All media. See artists at work. Open daily. Galerie Visions, Negevville, Khutot Harivot, Y.S. Hamlaiche. Original prints. Tel. 02-518664, 280031.

Tel Aviv
MUSEUMS
Tel Aviv Museum, Sderot Shaal Hamelech. Opening of 2 new exhibitions, Thursday, Oct. 26, 7.00 p.m.: Vladimir Rigorovich Weisberg, Paintings, watercolours, drawings. Christian Vost. Photographs. Continuing exhibition — Malrovich, Retrospective. Headlines. In cooperation with the Chamber Theatre, Helena Rubinstein Pavilion — "There is something in it, after all" — exhibition-workshop on buildings in Tel Aviv. Visiting hours: Sun.-Thur. 10 a.m. - 10 p.m. Fri. 10 a.m. - 2 p.m. Sat. 7-11 p.m. Sat. morning, 10 a.m. - 1 p.m. Free. Helena Rubinstein Pavilion: Sun.-Thur. 9 a.m. - 1 p.m.; 4-7 p.m. Fri. 9 a.m. - 1 p.m. Sat. closed.
 Beth Hatefutsoth: Jewish life in the Diaspora, past and present, presented through the most modern graphic and audio-visual techniques available: slide-shows, mini-cinemas, audio-visual displays, video-booths, computer terminals. Temporary Exhibition Gallery: "Ghettos in Italy, Venice-Rome." Special Exhibitions: "Jews in Cuba — May 1978," photographs by Bill Aron. "Jews in Ethiopia" — photographs and slides. Visiting Hours: Sun., Mon., Thur. 10 a.m. - 5 p.m., Tues., Wed. 3-10 p.m. Fri. closed. Sat. (admission free) 10 a.m. - 2 p.m. Tickets for Saturday can be bought in advance. Children under 6 years old are not admitted. Beth Hatefutsoth is located on the Tel Aviv University campus (Gate 2) Ramat Aviv. Buses: 13, 24, 25, 27, 49, 74, 78, 972.

Haifa Museum of Ancient and Modern Art, 26 Shabot Levy St., Tel. 822266-8, National Maritime, Tel. 536022. Illegal Immigration, Tel. 626249. Japanese Art, Tel. 6266. Mane Kala, Tel. 63482. Dagon Grain Collection, Tel. 64221. Artists' House, Tel. 622305.

Other Centres
 Herzliya Museum, Herzliya Artists — General Exhibition, until Nov. 24, 1978.

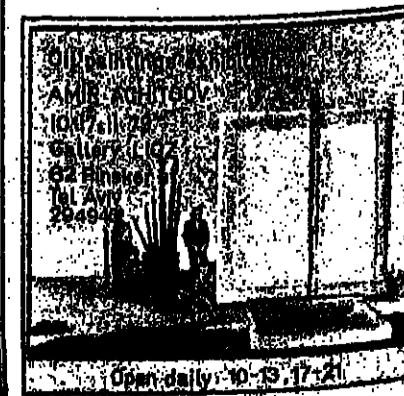
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9.11	16.00	Jules et Jim — Francois Truffaut
10.11	18.00	Melancholy Tales — by four Dutch directors
11.11	19.00	Old Friends — Claudia Weill
12.11	19.00	Le Journal d'une Femme de Chambre — Luis Bunuel
1.30	20.00	Sorbus — Jacob Bijl
14.11	19.00	Obscene at Midnight — Orson Welles
15.11	19.00	The Debut — Housha van Brakel
16.11	19.00	The Goodbye Girl — Herbert Ross
17.11	21.00	Hi-Hi-Hi — Frans Swartjes

 Screenings: Holt Wagon, 57 Rehov Hill, M. Shavret Auditorium



Once they are ready to make a raid, they must obtain a court order before they can carry out a search. Most raids take place between six and seven in the evening. "That's when we can catch the largest number of prostitutes with their customers," the police say.

Clients are arrested, as well as the hotel owners and prostitutes, but usually they are released immediately after testifying, because they are not regarded as violating the law. However, their testimony is essential for convicting the owners of the premises, so they are required to produce identification. In most cases, they have one request: "Please don't tell my wife."

The police tell no one of their findings, with one exception. When the client is a senior government official, a senior police officer, or the inspector-general himself, informs the unfortunate man's minister.

"A senior official who visits a whore could be the object of blackmail. Therefore we have to inform his ministry. Of course, this is done as discreetly as possible," say the police.

PROSTITUTES operate regularly in other locations in Tel Aviv too. One is the Tel Baruch beach, where many daughters of the city's slums come to earn their nightly bread. Most of these are very young girls, aged 15 and less.

The corner of Rehov Disengoff and Rehov Yirmiyahu is the haunt of about 10 streetwalkers. They operate with pimp and do not fear being hassled by thugs. They are considered more expensive than their Hayarkon colleagues, charging customers between IL300 and IL600. Like the hookers on the corner of Arlosoroff and Weizmann, having settled the price they get into the back seat of their client's car with him.

Tel Aviv's most expensive streetwalkers are to be found in Kikar Hamedina. This classy area has often hit the headlines when its residents have used their *protektion* to inflame police raids. But the hookers are used to big earnings and will not easily give up Kikar Hamedina. They can get IL1,000 and more for a night.

ALTHOUGH the police are fully aware of the scope of the problem and know where they can catch the women, they don't make too much of an effort to do so. A Vice Squad officer explained:

"Tel Aviv didn't invent prostitution. Big cities all over the world haven't been able to eliminate it and we are sure we shall fail. So why bother to try?"
 "I think the only way to put an end to the nuisance of soliciting is to permit prostitution in registered brothels, under Health Ministry and Police supervision. It would make things easier for everyone."

The officer's opinion is shared by Mayor Shlomo Lahat, who has expressed himself publicly on the subject more than once. The women themselves are interested in legalized brothels, which they regard as their only defence against intimidation by thugs, exploitation by pimps and harassment by the police.

But although there is so much agreement about the need for legalizing prostitution, and despite the many proposals to that end that have been raised in the Knesset, legislation has so far been avoided, under any government, due largely to the attitude of the religious parties. □
 First of two articles.

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Israel Theatres

The Cameri Theatre
 CHAPTER TWO
 Tomorrow, Nov. 10; Sun., Nov. 11
 Mon., Nov. 12; Tues., Nov. 13
DEATH OF A SALESMAN
 Sat. evening, Nov. 11; Sun., Nov. 12
 At Haifa Theatre:
 Tomorrow, Nov. 10; Sun., Nov. 11
 Mon., Nov. 12; Tues., Nov. 13
 Wed., Nov. 14; Thurs., Nov. 15
 Tonight, Nov. 9, 8:15
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 Moderator: Y. Agmon

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 Wed., Nov. 14; Thurs., Nov. 15
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WHEN WE SPEAK of groups formed by scholars in the setting of Jewish learning, we find ourselves talking in fact about two distinct societies of scholars, the scholars of Jewish studies in the State of Israel and those in the U.S. and Canada. This is not because we exclude as unimportant the work of colleagues in Europe, France, Holland, and Germany, but because of the sheer mass of men and women professionally employed in this field in universities and Jewish institutions in North America on the one side, and in the universities and high schools of Israel on the other. If we include in our calculation all those who earn their living by teaching and studying some aspect of Jewish learning, then in North America there are certainly no fewer than 2,000 professionals, and in Israel probably many more than that.

These two communities teach and study pretty much the same things. But they do so under markedly different circumstances, for culturally quite diverse purposes. Indeed, so different are the educational and cultural, not to mention social, responsibilities of American scholars of Judaic studies from those of their Israeli colleagues, that I often wonder what, if anything, joins them into a single field.

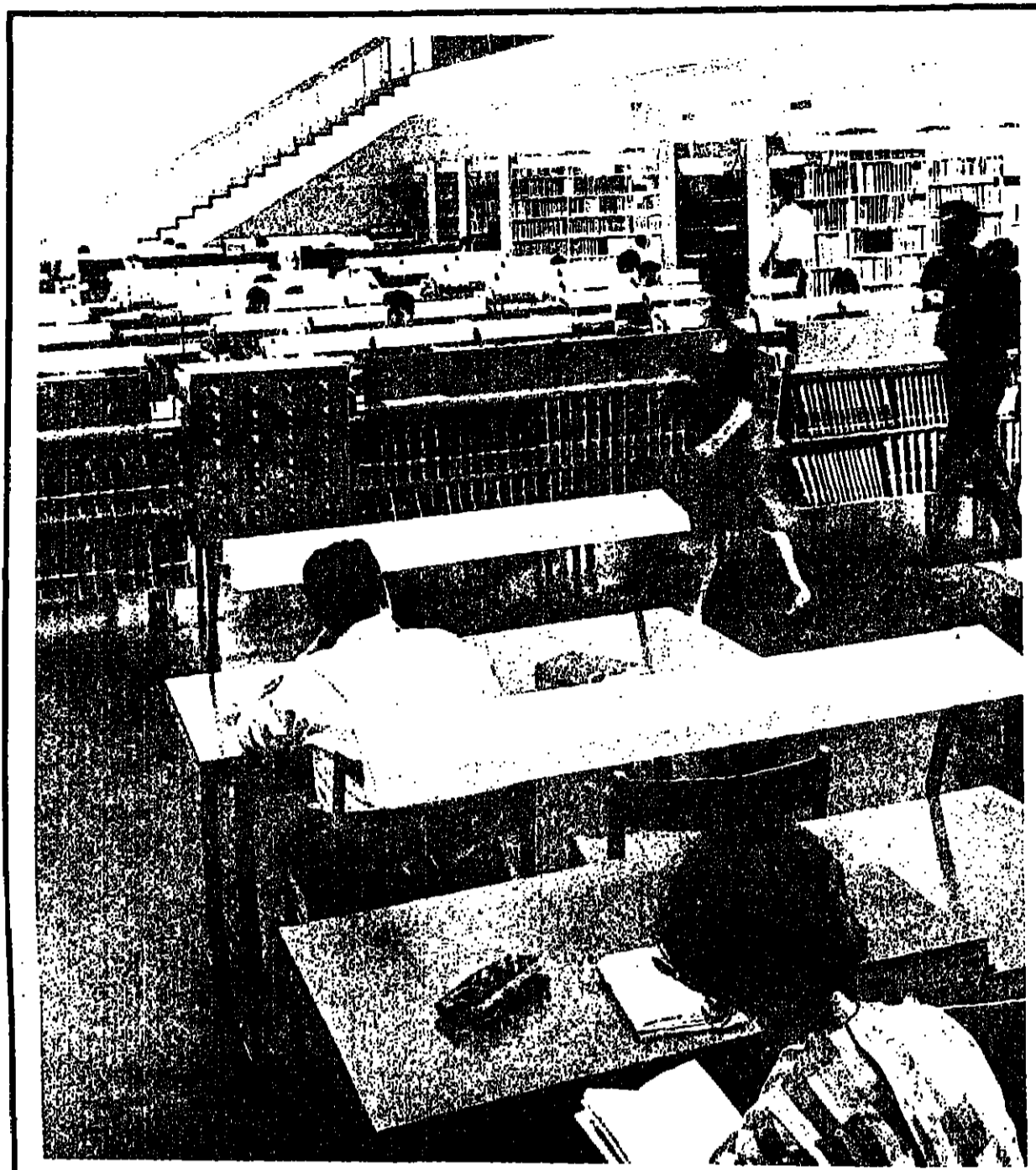
To begin with, we must recognize that for both of us, our weakness is also our strength.

While Jewish learning regards religion, history, and literature and language as expressions of a single social phenomenon, Judaic studies in the *gola* are diffused across the curriculum, without any unifying core of issues. In most of the universities in which there is any study of Jewish topics at all, the scholars work all by themselves, or in groups of two or three at the most. To be a scholar of Jewish studies in the *gola* is to be a very lonely person; and the obvious cost in excessive generalization and an absence of critical dialogue need hardly be stressed.

Yet this situation carries with it certain advantages. For in whichever branch the Jewish scholar is engaged — be it the study of religions, history, or language and literature — he finds himself in the company of colleagues doing the same thing, albeit with different data. That is to say, our universities in America are organized, in general, around disciplinary traditions, around the "how" of learning rather than around topics and themes.

We therefore bring to the study of our subject fresh questions, arising in the analysis of other sorts of data, but in the nature of things, relevant also to those of Judaic learning. Just as we cannot imagine the study of Hebrew outside of the disciplines of philology and linguistics, so we cannot conceive of the study of Judaism outside of the vivifying setting of the academic study of religions, or of the study of the diverse histories of different Jewish groups ("the Jewish people") without constant reference to those larger social and political histories of which these groups formed a constituent.

The situation of those of us who are scholars of Jewish learning in the universities of the *gola* is diffuse and marginal. We stand at the fringes of culture, since the subject we teach rarely forms a significant part of the common heritage of the societies to which, and in which, we teach it. While fair numbers of non-Jews may



The community of learning

The Jewish scholars of Israel and the English-speaking countries exhibit the traits of their larger social setting, but in reverse, writes Prof. Jacob Neusner of Brown University.

take our courses because they form part of the programme they are following, in general, whether Jewish or non-Jewish, our students are beginners. They rarely go beyond elementary matters, whether in Hebrew or history or Judaism. Few of our courses are genuinely advanced and these are taught to infinitesimal numbers.

But this very marginality, I believe, gives us another advantage. Standing at the fringes, we develop a distinctive vision, a capacity for seeing things not only whole, but also fresh. We take nothing for granted, because nothing is given to us. Whatever we accomplish, we accomplish by determination and hard labour. The nurture of the Jewish intellect and Jewish learning in the *gola* is nearly as exacting as the nurture of a decent lawn in Tel Aviv.

HAVING SAID this, I hasten to add that I believe American and Canadian Jewry are in the midst of one of the great periods of intellectual achievement in the history of Jewish learning.

Because so many people are gainfully employed in positions which permit them to conduct serious, sustained projects there is a massive flow of articles, monographs, and books on Jewish topics.

But even more impressive than the volume is the intellectual vitality of what is being done. The age in which, echoing the established European contempt for American learning, Israelis could dismiss our work as "American superficiality" or declare that books they have never read in fact are worthless and may be ignored, simply has passed.

The academic community of Jewish learning in the State of Israel cannot afford any longer to dismiss as unimportant those many books, acknowledged everywhere else as significant and suggestive, which appear in English.

To put it simply, just as if you do not read Hebrew you cannot follow Jewish learning as it is practised today, neither can you if you do not read English. That is a fact. The strong, vital, and

(unhappily) nearly autonomous community of Jewish learning in North America will not just go away: it must be taken seriously, both as a school and as a community of learning, by anyone who claims to follow the formation of Jewish culture in its intellectual mode.

LET US turn our attention now to the distinctive power of Jewish learning practised in the State of Israel. It is easy to compose a long catalogue of assets. First, because of its cultural situation, Israeli learning in Jewish studies flows directly out of the social and material reality of the Jewish people in its homeland. It is as natural for you to confront the Hebrew Scriptures, the Mishna, mediaeval poetry and philosophy (in its Hebrew cloak), or modern Hebrew writing as it is for those of us who live in Boston or Providence or visit Washington to study American history. The material, social reality of what is studied in Jewish learning is all about you, as it is not around us.

Secondly, the processes of learn-

ing flow right out of the university and into the streets and offices of the country. Major achievements of mind are understood and appreciated. Nothing so limits the human spirit of Jewish learning in the *gola* as its isolation from those who, in the end, are supposed to appreciate and appropriate that learning. To state matters bluntly, what you do matters, and what we do does not.

Thirdly, we need hardly dwell on the huge critical mass of scholars who come together in the fields of Jewish learning in this country. It is truly astonishing to us to reflect that you are able to give seminars in topics to which, at best, we might devote a footnote.

To be sure, we sometimes find amusing the salami-slicing of your curriculum of Jewish learning, just as you must find incomprehensible our courage in taking up, in a single 14-week semester, topics worthy of a lifetime of work. But I have to express, a measure of envy that you can teach what you know, while we are rarely permitted even to contemplate one course in any of our areas of specialization. Your numbers, and the numbers of your students, make possible a very impressive sort of specialization.

Nor should we ignore the fact that there is a sizable demand for your students in the country's schools. Your high schools teach the subjects of Jewish learning at such a level that university graduates with advanced degrees can find appropriate employment in them.

And yet, with such splendid advantages, you must understand why scholars of the *gola* find three facts curious: first, the rather modest productivity of Israeli scholars of Jewish learning; second, the intellectually rather limited and narrow character of what is achieved; and third, the lack of interest bordering on disdain of Israeli scholars of Jewish learning in raising questions not already asked by their teachers' teachers. Indeed, such journals as *Zion* and *Tarbis* are characterized by a methodological indifference bordering on sheer ignorance. It is rare indeed to discover an article in them which, from the viewpoint of intellectual content, could (and should) not have been written 100 or 50 years ago.

SO FAR AS Israel is supposed to form a spiritual centre for the Jewish people throughout the world, it is not through Jewish learning in its academic definition that that centre is taking shape. The reason is not that there is no learning or teaching, but that important questions are not raised, significant intellectual initiatives are not taken. The general picture reaching us in the distant corners of the *gola* is of a community of scholars engaged in taking in each other's intellectual washing.

Not only are books written in the *gola* on Jewish topics rarely reviewed here: even books written in Hebrew are reviewed mainly outside of the scholarly journals, perhaps in the public press, but not in *Zion* or *Tarbis*. And anyone who thinks that *Kiryat Sefer* serves as a significant vehicle for important book reviewing simply does not know what such a vehicle might look like.

There is yet another strength which produces weakness for Jewish studies as practised in Israel; one which is difficult for outsiders to grasp. As I understand it, there are departments of general history and philosophy and departments of Jewish history and philosophy and so on



This organization of the curriculum in separate and parallel segments seems to ignore the very strength and power of Jewish learning and to build upon its weakest traits.

Just as it is difficult to study the history and morphology of the Hebrew language outside of the framework of Semitics, the formation of Judaism outside of the cultural setting of the Graeco-Roman world, or the history of the Jews in France, Germany and Britain, outside of the history of those countries in mediaeval and modern times, so it seems to me exceedingly difficult to make sense of any topic of Jewish learning out of its setting.

There is no method or discipline intrinsic to the study of the histories of the Jews in various places. The study of the history of Judaism is going to contribute to the history of religions, but it does not have a unique methodology, operative for Judaism and nothing else. And yet, it appears, the organization of Jewish learning by departments and schools, in that very place in which, for

once, being Jewish is part of being human, creates ghetto-like isolation and ignores the very particular advantage and promise made possible by that place.

SO IT WOULD appear that we build on our weakness, and so do you. In a situation in which our knowledge is acquired painfully and in school, in which what we teach is marginal and isolated from culture and society, and in which our scholarship rests upon limited and weak foundations in language and texts, so that much work has to go into learning things which come naturally elsewhere, we organize our studies around disciplinary and methodological categories. This mode of organization reinforces that isolation and excessive generalism which in no way enhance our teaching, learning, or research.

Each community of scholars exhibits the traits of its larger social setting, but in reverse. For to be a Jew in the *gola* is to be always special and self-conscious; it is to work at being a Jew. To be a Jew in the State of Israel is to be nor-

mal and unself-conscious in this aspect of one's being. But while we treat Jewish learning in the *gola* as if it is anything but special and self-conscious, you treat Jewish learning in the State of Israel as if it is what it is not, unnatural, remote from humanistic concerns, a tender bud, a delicate flower.

Happily, together we can affirm the conception that we do, after all, constitute one people, and this provides an affirmation that can be of service to scholarship. For by sharing what we have to contribute, each constituent in the corpus of world Jewish learning will strengthen the other and help to overcome the other's weakness. Where we are strong we give; where we recognize we have yet to overcome weakness, we receive.

TO THE common enterprise of Jewish learning, American, Canadian and British scholars of Jewish studies (Jewish and non-Jewish) can and should contribute two things. They offer, first, exemplifications of what they conceive to be important and fruitifying methods, answers to fresh questions, vivifying approaches to long-standing problems and ancient documents. They offer, second, the example of free people, who make the most of their academic opportunities for teaching, writing, and publishing. They are fearful not of making mistakes, but only of repeating them, of ceasing to learn and grow. There is a freedom from the domination of one personality or one school of thought, which is the advantage of our numbers, diffusion, and isolation.

To the common enterprise of Jewish learning, Israeli scholars of Jewish studies can and should contribute two things. First of all, they can apply a steady hand in the currents of change and fashion. Because of their more stable social setting and their critical place in it, Israeli scholars have tended to a certain conservatism of method. This must be transformed into an asset for world scholarship. Once issues are joined, one important contribution of Israeli learning will be a continuing position of scepticism in the face of the fads and fashions flowing out of the *gola* and its sensitive, marginal scholarship. For the foundations of learning here are very deep, and here, therefore, is the suitable testing ground for new ideas.

SECOND, Israeli scholars must teach us what it means to stand in the middle of culture and to shape the intellectual life of society, for this we do not, and cannot, know. There is a price paid in solipsism, indifference to the ideas of others, excessive provinciality and self-importance, which people who are the only visible, local experts in their subject are bound to pay; all of us pay it. Israeli scholars never are permitted by their social setting to go it alone or, in point of fact, to make things up as they go along (although, alas, sometimes they may as a group agree to do just that). Our situation leaves us altogether lacking in the model of the scholar as a social force, therefore as responsible within a receptive society. This must be a lesson for us to learn here. □

Excerpted from a paper delivered at the Symposium on the Social Responsibility of Jewish Learning in a Changing World, at the Haim Rosenberg Institute of Jewish Studies, Tel Aviv University. The author is professor of religious studies at Brown University, Providence, Rhode Island.

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Handwritten text in a vertical column on the right margin, possibly a signature or note.

JONATHAN DIMBLEBY is not a Foreign Office or Oxbridge Arabist; nor is this volume written out of that peculiarly British passion for the Middle East's desert folk or from a callous Realpolitik stance based on Britain's "real interests."

Darlings of the left



I rather doubt, too, whether Jonathan Dimbleby, ITV's young star reporter, brother of David Dimbleby of BBC Panorama fame and son of the famous Richard Dimbleby, was driven to write this book by anti-Semitic sentiments or simply for money.

Dimbleby is a professional cause-seeker, a white champion of Third World underdogs. And with the disappearance of Vietnam from the headlines, the Palestinians have become the darlings of Western liberals and leftists.

The Palestinians epitomizes this shift of focus by the West's intelligentsia. And that intelligentsia, whatever Israeli propagandists may wish to believe, is not bankrolled by oil sheikhs and does not in the main admire terrorism. Its views about Palestine are fuelled largely by normal moral concerns, and partly by perceptions of developing political realities.

For a growing number of Westerners the main point is not Israel's survival but the denial of Palestinian national rights. Israel may persist in dubbing the PLO an association of "terrorists." But for most of the world, as for Dimbleby, that organization is essentially the political vehicle and expression of a legitimate national movement.

For Dimbleby, the means employed by the Palestinians are both incidental and inevitable, given their aspirations and their relative military weakness. Their lives and their dreams focus upon "the Return," and only the gun and the bomb hold out the hope of its accomplishment. Israelis may well shout "terrorism," he says, but "terrorists do not have jet planes to mutilate innocents from a distance; they do it with bombs in markets. Is the former less heinous than the latter?"

IN HIS introduction, Dimbleby disclaims partisanship. "This book is neither a hymn to terrorists nor an apology for the PLO. It is, however, an attempt to redress our balance of perception. This is 'a reporter's book,'" he says. "It does not argue a case... or... [offer] a solution."

But such impartiality informs about two of the book's 256 pages; the rest constitute a transparent, often distorted, occasionally malicious propaganda

THE PALESTINIANS by Jonathan Dimbleby (photographs by Donald McCullin). London, Quartet Books, 256 pp. £12.50.

Benny Morris

tract on behalf of the Palestinians.

The volume consists mainly of interviews with Palestinians in their camps in Lebanon and of descriptions of the camps, a Palestinian funeral and wedding, a military training session, and so on. All are accompanied by very fine, but equally tendentious, photography by McCullin.

The book opens with a short and ludicrously biased historical review of the conflict.

Zionism for Dimbleby begins in 1897, with Herzl equally "willing to contemplate either Argentina or Uganda." Palestine appears as a gratuitous focus for Jewish national aspirations.

To the half million Arabs in Palestine around 1900 Dimbleby attributes, with brazen inaccuracy, a high level of political consciousness and a distinct "Palestinian" national identity.

"Although the peasants of Palestine were ill-acquainted with [Arab nationalism], they were displaying all the signs of a people

which has determined to emerge from the long dark night of [Ottoman] Colonial rule."

THE BRITISH figure as the arch-villains of the early years (with Israel, Jordan, Lebanon and the U.S. filling in later on). Before they arrived on the scene, one Palestinian elder tells the author, "it was a good life. It was true that we had no cars, or electricity, or schools... but we were happy and orderly."

This enviable state of affairs was shattered by the Balfour Declaration, which "displayed a breathtaking disregard for moral principles side by side with an absence of intellectual conviction."

The British, says Dimbleby, employed terrorism to suppress the Arab revolt of 1936-38. He quotes a Palestinian's tale of the British packing a bus with hostages and then mining it, and writes: "It took three years of such tactics to break the Arab rebellion." (He fails to expatiate upon Arab terrorism, upon the murder of Arab moderates by Amin el-Husseini's gunmen, or upon the Mufti's assistance to Hitler during World War II.)

The British Establishment, he charges, was "susceptible to adroit diplomacy by the Zionist

lobby and responsive — if occasionally with cynicism — to the persecution of the Jews in Europe."

Of British acts in Palestine between 1917 and 1948 only one merits Dimbleby's approval — the White Paper of 1939, which he calls a "pious and belated assertion of principle, a last lunge towards common sense." That it helped seal the fate of Europe's Jews is ignored.

Dimbleby has totally missed the essence of British policy from about 1929 on — the effort to abandon the commitment to Jewish nationhood. And he fails altogether to mention Britain's political and military sponsorship of the Arabs during the 1948 war.

Of the Zionist enterprise Dimbleby has nothing good to say whatsoever. The Negev was allotted to the Jews in the 1947 Partition Plan by the United Nations, "doubtless believing the myth that it was they not the Arabs, who made the desert bloom," he writes.

SPEAKING of post-1967 Arab terrorism, Dimbleby states: "For the first time since the Zionists had unleashed the same tactic twenty years before, they set off bombs in market-places."

Of the 1921 pogrom in Jaffa he evenhandedly writes: "Arab atrocity begat Jewish revenge. Innocents — women and children among them — were clubbed, stabbed and beaten to death in a frenzy of atavistic bloodletting in which neither side was innocent."

Dimbleby's glib version of the oft-told tale of Deir Yassin leads the reader to believe that the massacre was deliberate and part of an overall strategic scheme fostered by the mainstream Zionist leadership. Dimbleby adds without elaborating: "There is evidence that the massacre... was not... an... isolated act of bestiality."

Nowhere is it made clear that the Irgun represented a small minority in the Yishuv (and was shortly after forcefully suppressed by the Hagana); that the massacre was not "planned" as such by its perpetrators; and that it occurred in the middle of the Yishuv's life and death struggle against the surrounding sea of Arabs intent upon its destruction.

Dubious views are matched by a welter of factual inaccuracies. Dimbleby states that there were 25,000 Jews in Palestine in 1900 (there were some 50,000); that the Yishuv during World War II produced "tank engines"; that in 1947 "the Negev... was populated by 100,000 Beduins who produced from the desert most of the barley

and wheat grown in Palestine." The author refers to Yigal Alon as a former "distinguished Israeli Defence Minister"; to someone called "Brezhinski"; and to "the heroic Palestinian stand" at Karameh (1968) — in fact, a Palestinian flop though a good day for the Arab Legion's artillerymen.

Dimbleby also refers to Israeli casualties from PLO activity during 1967-70 as 543 soldiers killed and 1,763 wounded and 116 civilians killed, when in fact terrorist activities along the borders and inside Israel and the territories claimed the lives of 181 soldiers and 135 civilians and wounded 837 soldiers during this period...

The errors that occur in such profusion in *The Palestinians* are due to the author's bias and to his reliance upon limited sources. In his Acknowledgements he thanks "The Institute of Palestinian Studies in Beirut, Professor Walid al-Khalidi" and *Guardian* Beirut Correspondent David Hirst, whose "excellent *The Gun and the Olive Branch*... helped clarify my own perceptions."

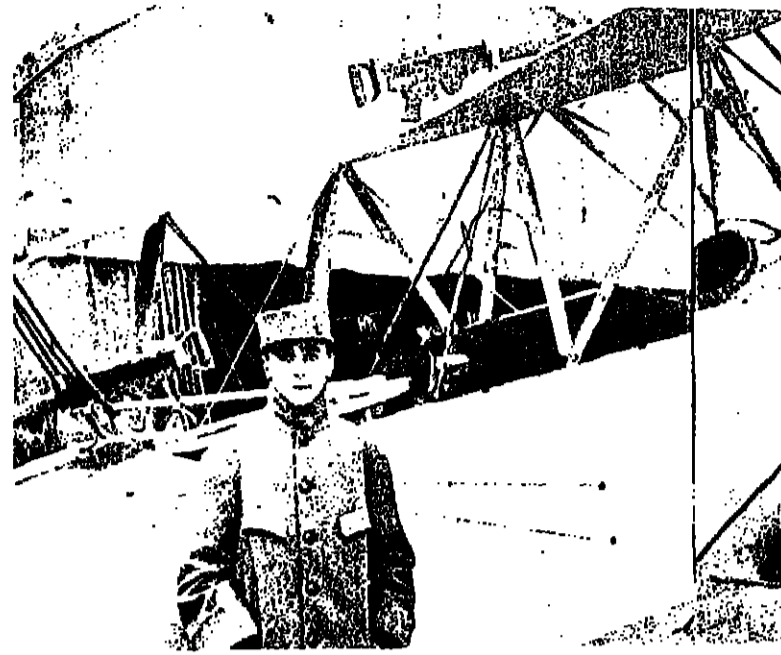
His bibliographical references are almost exclusively to Palestinian sources or Jewish authors cited in pro-Palestinian works. Understandably, therefore, Dimbleby refers, in no less than 43 references all told, to "Yuri Avneri," to *The Book of the Palmach* (twice) which he transliterates from the Hebrew as *Ha Sophar ha Palmach*, to "Ha'aretz" and to "Haolam Haseh." Throughout the book, invariably, Hebrew names are misspelt — "Hamita" for Hanita, "Myiot" for Ma'alot, etc.

The language, too, often reveals the book's propagandist character. For instance, of one refugee camp in Lebanon Dimbleby writes:

"For a decade these people have been portrayed as abject, pitiable refugees, deserving charity... But there is order here. It is clean. These are not slums. The people are not sick. Nor are they downtrodden. They do not abase themselves by begging... They resent pity. Their manner is self-possessed. They are refugees, yes, but they have demolished the psychological walls of their prison. There is frustration and over-crowding, yes, but there is also vibrant energy, disconcerting fervour and fierce determination."

Bridging pages 214-16 is a photograph of the Walling Wall, captioned: "The Western Wall: liberated? Or occupied?" This more or less sums up the quality and purpose of this book. □

The time machine



DIARY OF A CENTURY by Jacques Henri Lartigue. London, Penguin Books. Unnumbered pages. £3.75

GREAT NEWS PHOTOS AND THE STORIES BEHIND THEM by John Faber. New York, Dover Publications. 159 pp. \$5.00

David Schrieberg

IN 1901, Jacques Henri Lartigue received a camera from his father and gleefully set out to "capture everything" around him. He was fortunate. While other photographers of that era struggled to elevate photography from the level of craft to that of art, Lartigue, at age seven, pursued picture-taking as he pleased, wholly unaware of the controversy raging around him.

Since youth, Lartigue's approach to photography has remained unchanged. *Diary of a Century* is a comprehensive pictorial account of his life and times, accompanied by a narrative that further reveals his selective and often naive worldview.

By no means a brilliant photographic talent, Lartigue's virtue is his flair for grasping ephemeral moments in his personal life and transforming them into photographic scenes of humour and tenderness. The impulse to retain an intimate record of those he loves — "to keep in my mind something alive" — results in his best work: affectionate photographs like those of a playful duel between two uncles straddling a log suspended above water; his brother Zissou, ridiculous yet dignified as he floats, garbed in a tweed suit, hat and goggles, in an inner tube; Lartigue's first wife Bibi, coyly perched on a toilet during their honeymoon.

Lartigue's chronicle of the high society his family kept, and to which he himself later aspired, includes pictures of friends and acquaintances like Colette, Jean Vuillard, Maurice Chevalier and Ploesco, all captured in moments of delightful intimacy. His strongest work is that which captures French aristocratic life as it was in the first decades of the century.

For the most part Lartigue's diary ignores the universal and national ills of the age. Two world wars and a depression pass him by with little more than a few ordinary photographs and barely a mention in the narrative. He is absent at reconstructing the era of fashionable, ridiculous, elegant

beautiful people strolling around Paris — a time that ended with the arrival of the jackbooted "Thirties, but here preserved in this fascinating journal.

DOVER PUBLICATIONS has a penchant for photography books, unimagined lay-out, and poor design, crammed with superfluous details. Robert Faber's *Great News Photos* is no exception and suffers from the additional curse of being poorly written. It's "You Are There" first-person narrative quickly becomes tiresome. Still, the book is worth looking at, — and — for five bucks may be even worth buying.

Faber, the historian of the U.S. National Press Photographers Association, has compiled a detailed history of each of the 140 photographs here reproduced that collectively span the years from 1855 to 1976. He spent hundreds of hours interviewing the photographers or their families in order to compose an exhaustive account of each photograph. Many of the photographers were personal friends or acquaintances, affording him privileged access to information otherwise unobtainable. Each photograph and accompanying story depicts the anxieties and frustrations of the news photographer.

Fascinating tales behind many of the images that have become classics of popular culture are offered: pictures like that by New York *Daily News* photographer Tom Howard of the state execution of Ruth Snyder in 1928, a photo for which Howard strapped a hidden camera to his ankle; Bob Jackson's immortal picture of Jack Ruby shooting Lee Harvey Oswald in a Dallas jail; and Joe Rosenthal's inspiring frieze of the raising of the American flag on Iwo Jima.

These are legendary pictures that take on added meaning as we become aware of the talent, guts, and luck of the photographers who made them. The stories also tarnish some of the undeserved glamour accorded to photojournalism in the last decade. Faber emphasizes the disproportionate role of chance in news photography — a last minute tip, being in the wrong place at the right time, an unexpected occurrence at an otherwise ordinary event.

This book is a tribute, if a flawed one, to the hard-nosed perseverance and tenacity of the photojournalist — a creature who, by necessity, leads an unpredictable and often morbid life as he chases the elusive news photo. □

SITTING prettily astride four traditions, Ada is a living link between Egyptian, Hebrew, French and English literary cultures. Born in Cairo in 1938, she immigrated to Israel alone in 1960, finding on Mount Carmel the home and career for which she was destined — lecturer and poet in the English language.

Her poems celebrate life in all its aspects and are, in the main, optimistic and joyous, praising love, nature, grandchildren, happiness.

Sometimes there is a simplicity that touches the heart — as in "Silver Wedding Rainbow in New York City."

"You lifted me up high / Walked me past our friends' smiles / Seated at white tables / around the rainbow room." and, from the little poem of *From the Pyramids*:

PAGE EIGHTEEN

Revealing the self

FROM THE PYRAMIDS TO MOUNT CARMEL and METAL AND VIOLETS: LOVE POEMS by Ada Aharoni. Tel Aviv, Eked Publications. (Available from Vinkler, 41 Pinesker St., Neve Sha'anani, Haifa), IL100.

Doris Hasn

"Time was when peace stood still / Between the Pyramids and Mount Carmel

Like a winking blazing sun while Jewish and Arab hands groped Interim Sinai Agreements / with million outstretched fingers."

The poems reflect emotions we have all felt and can comprehend. That enthralling writer of "horsey" suspense stories, Dick Francis, has written (about an actor):

"To be able to reproduce a feeling so that others could recognize it, one had to have some idea of what it felt like in reality. To show what one knew meant revealing what one had felt. Revealing oneself too nakedly did not come easily to a private man, but if one did not, one could never become a great actor." For actor read, poet: Ada is not afraid to reveal herself.

Not all her poems are so sunny. She shows a more sombre side in "Della, the Human Bomb" (about

the poor Peruvian girl, duped by a terrorist boyfriend into carrying bombs on to an Israel-bound plane). In "Four Mad Dogs," she describes the vindictiveness of the Fates, viciously destroying those who dare to be happy:

"They always send / four black and brown mad dogs with pointed teeth, when they smell what they do not have."

"The Massacre in Kiryat Shmona" mourns the cruel fate of innocents destroyed. Especially of interest today is "Pharaoh in Jerusalem," written to mark President Sadat's historic visit which changed the face of the middle-eastern world. "No more war — but where is peace?" she cries.

Her deep yearning for peace is well illustrated by "This Cursed War," a Yom Kippur War diary.

"God, let it stop, let it end, / Let the nightmare end! / Cursing is the only shelter / We can creep into, not to crumble

Before thoughts in the dark. / Cursed are those who force me to be here

Cursed be this cursed war!" On the whole, however, the impression remains of a cheerful, optimistic personality, and in this book, to quote Rainer Rilke: "All becomes vineyard, all becomes cluster, warmed by her sympathy's ripening south."

ADA AHARONI'S POEMS have been translated not only into French, German and Italian, but into various Asiatic languages — Japanese, Korean and Gujarati, the language of the Bombay area. The value of Israel of such far-flung contacts cannot be overestimated. □

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Jep 21 1979

DISTORTION is the theme of recent novels by Australia's Patrick White, 1973 Nobel Prize-winner; England's William Golding, author of *Lord of the Flies*; and America's John Hawkes, a leader in innovative fiction. And, in very different ways, these novelists attempt to render accurately the disfigurement they have envisaged. There is a danger here: society wants our deformities sanitized if not corrected; literature wants them explained. But White, Golding, and Hawkes all resist such demands; and each of these novels is a fine achievement in its own right.

White's *Twyborn Affair* is filled with his characteristic wit and social satire — a lightness that seems to undercut, but in fact puts precisely into perspective, the main character's tragicomic existence. At the beginning, the narrative follows Joanie and Boyd Golsen, a middle-aged Australian couple vacationing in France just before the outbreak of World War I. Their curiosity and intrusions ruin the secluded, idyllic happiness of an elderly man and his young lover.

Well, perhaps not idyllic: Angelos Vatzates, the old Greek, is seriously ill; and the young and beautiful Eudoxia is prone to suicide attempts. When the Vatzateses finally flee down the coast to escape the Golsens, Angelos barely survives the trip. On his death-bed, and perhaps delirious, he tells Eudoxia, "I have had from you, dear boy, the only happiness I've ever known."

Depending upon what the reader makes of that remark, the appearance in the next section of Lieutenant Eddie Twyborn, returning home to Australia after the war, explains much or little.

For Eddie Twyborn ("twice born"?), was/is the Eudoxia of the first section and will be the Edith Trist of the last. He is also the child ("pseudo-man-cum-crypto-woman" as he describes himself once) of Edward and Eadie Twyborn, socially prominent Australians who have made their separate peace with Edward's commitment to his profession and Eadie's lesbianism. And Eddie is clearly the product of that marriage, in which the father



"I've had bad news — terrible news, Mr. Holmes," said he. An illustration by Frank Wiles from "The Sherlock Holmes and Illustrated Omnibus" (Murray/Cape, £7.50), a facsimile edition of Conan Doyle's stories published in "The Strand Magazine" between 1908 and 1927. After the death of Sidney Paget in 1907, seven other artists carried on the tradition of the masterly brow, inquisitorial nose and commanding jaw.

The hero disfigured

THE TWYBORN AFFAIR by Patrick White. London, Jonathan Cape. 482 pp. £5.95.
DARKNESS VISIBLE by William Golding. London, Faber and Faber. 285 pp. £4.95.
THE PASSION ARTIST by John Hawkes. New York, Harper and Row. 186 pp. \$9.95.

David Mesher

was, emotionally and physically, never home, while the mother, as Eddie knew her, was never maternal.

Indeed, the buxom Joanie Golsen, coincidentally Eadie's lover, frightens Eddie as a child by exuding the warmth his mother never offered. And Joanie's

appearances in the three adult versions of Eddie's life — as Angelos's "wife," as an Australian "jackeroo" ranch-hand, and as the madam of a London brothel — serve to recall the intimacy his mother denied him. Until, that is, in the final pages of the novel, during the London blitz, and after the death of the father he had loved but never touched or knew, Eddie-now-Edith and his aged, lonely mother Eadie briefly find each other and themselves.

AS EDDIE dies during the bombing, the protagonist of Golding's *Darkness Visible* is first seen running ablaze during the blitz in London; later, when the child grows up, some of this novel, too, is set Down Under. But these are

Clicky-Ba revisited

RIPPING YARNS by Michael Palin and Terry Jones. London, Eyre Methuen. 188 pp. £1.95.

Martin Sieff

cellent art-work and good taste. But the now-forgotten *Wizard, Adventure*, and the matchless *Rover* made no such concessions to mental laziness and lack of literacy as picture strips. You had to read up to 30 pages of close print every week, and the heroes were no cardboard cut-out panes either.

While Roy of the Rovers led his team of equally implausible do-gooders right out of a vicarage tea-party to contrived triumph after contrived triumph in the picture strips, Wally Brand — "the Ball of Fire" — heralded the real life, rough-edged football titans of the 1960s like George Best, Nobie Styles, and the dreaded Norman Hunter of Leeds United.

Brand's greatest moment came when, after scoring a brilliant hat-trick for England in a World Cup qualifier at Wembley, the

England team manager ordered him off the centre-forward position for not following "team strategy," and Brand knocked him out with a single punch. The incident was eerily prophetic of the 1970 World Cup semi-final in Mexico, where great Bobby Charlton was pulled off by team manager Alf Ramsey after putting England 2-0 up, and the Germans then pulled back to win 2-3. Alas, Bobby was too nice a guy to resort to our Wally's two-fisted solution.

Greatest of them all was Sgt. Matt Braddock, V.C., of Bomber Command, who today would certainly stand a greater chance of being convicted of war crimes than Gustav Wagner, given the continuing breast-beating over the strategic bombing offensive. Like "the Ball of Fire" and "the Tough of the Track," Braddock was a working lad from the Black North who openly despised red-tape bureaucrats and bumbling bureaucracy and bumbling bureaucracy. My father remains convinced he really existed, and is often disappointed by the failure

minor similarities compared to the differences in the sort of disfigurement portrayed. White's Eddie gives external expression to his warped personality; Golding's Matty is irreparably deformed by the burns he suffers. And if White's character carries psychological stigmata, Golding's unlikely hero has more spiritual scars.

Matty, seemingly born of the fire that leaves his face a mess and destined to die in another fire at the end of the novel, has visions. And, in a journal he keeps specifically to record these supernatural seasons with silent but vividly coloured spirits, Matty not only describes his angels but gains an incredible sense of his mission on earth.

In preventing the kidnapping of the young son of an oil-rich Arab, Matty accomplishes that mission. But are we to take such spiritualism seriously in a modern novel replete with terrorists, pederasts, and racists? The title, Milton's oxymoron to describe Hell, seems if anything to ridicule Matty's faith in the sanctity of his mission. Or does Golding see earth as hell, where people are unable to recognize Matty's beauty because of their own spiritual deformity? The answer is not given in the novel, but Golding has at his disposal more than the facts of his fiction. With wonderful control of the novel's moods and tones, he creates a haunting, almost non-verbal understanding with his reader.

JOHN HAWKES'S protagonist shows none of these outer distortions; yet his psyche, when finally revealed, is as deformed as Matty's face. To strip away the layers of self-delusion and social camouflage, Hawkes employs an extremely effective, Kafkaesque technique. Even the title echoes Kafka's short story, "A Hunger Artist"; and the greater import of Kafka's vision is not lost on Hawkes.

But this is more than an excellent imitation of Kafka. Hawkes's novel is very much his own art, the overtly sexual concerns of *Blood Oranges* and *Second Skin* now united with a style and tone which (perhaps a little

too sombrely here) allows for the deepest psychological penetrations. Hawkes's story concerns Konrad Vost — who is never called "K" — "a man who spent his life among women, or whose every move and thought occurred only in a context of women." This, at least is what Vost thinks of himself; he also sees himself, just as erroneously, as "precise in what he did and correct in what he said."

There are — or aren't, as we soon discover — three women in Vost's life: his wife, who has died and whose grave he visits regularly; his teen-aged daughter, whom we never see but who is denounced by Vost for prostitution after he pays for sex with one of her classmates; and his mother, who "had destroyed his childhood, tormented and destroyed his father, and deprived himself of her maternal love," and who for years has been held incommunicado in the women's prison, La Violaine, around which has developed the nameless European town in which Vost lives.

The external facts of the novel are few, and even these are sometimes intentionally confused by Hawkes. The women inmates revolt, defeat a group of male civilians, including Vost, who have volunteered to put down the insurrection by force, and retain control of the prison indefinitely. Vost temporarily loses the use of his hand — if not the hand itself — in the skirmish, is hospitalized, and then captured by the women and held at La Violaine until his death at the hands of a male friend.

But the internal dimensions — what Vost calls "the psychological function" — are developed to show a variety of "truths" about Konrad himself, and his relations with women, especially his mother, wife, and daughter. The novel ends in Vost's empty affirmation of identity, and in the more disturbing image of La Violaine, no longer a prison, but still under the control of the women who were once its inmates; both represent the kind of ironic nihilism that Hawkes's readers have come to appreciate.

to interview him on TV documentaries about the air war.

THE RICH HERITAGE of these years is beautifully amplified in Michael Palin and Terry Jones' *Ripping Yarns*. Palin and Jones were eminent members of the BBC TV satirical team, *Monty Python's Flying Circus*, which brought the sassy satire and bad-taste gooked-out humour of Peter Sellers/Spike Milligan *Goon Show* to heights of inspiration and depravity that will never be surpassed.

Ripping Yarns brings this frenetic vision to bear on the world of the good-taste, British-imperial boys' paper. It is as if Ken Russell had cast Sid Vicious as King George V. In "Tompkinson's Schooldays" we are introduced to a public school a lot nearer reality than the Greyfriars of Harry Wharton and Billy Bunter ever was. Every morning, offenders are lined up to enter the headmaster's office for a vicious caning — they came *him* — and new boys have to be initiated by a fight with the school's mascot — a grizzly bear. "And there was St. Tadger's Day when, by an old tradition, boys who had been at the school for less than two years were allowed to be nailed to walls by senior prefects." Understand-

ably Tompkinson tries to escape. He gets 17 miles before being caught by the school leopard.

Those disillusioned by this tale can find relief in "Across the Andes by Frog" — the tragic, inspiring story of Captain Walter Shetterton who, in May, 1927 made the first all-frog assault on the greatest natural barrier of them all. For murder buffs, there is "Murder at Moonstones Manor," a classic Agatha Christie whodunit in which all the suspects kill each other off by the end. Entertaining as this is, it fails to hold up against the old *Wizard* classic, "Invisible Bullets from Nowhere" (they turned out to be made of "dry ice" — frozen carbon dioxide — and were fired from a skyscraper observatory) and that all-time standard, "The Telephone Terror," who killed his victims by sending noises down the phone loud enough to burst their ear-drums.

Ripping Yarns originally ran as a six-part BBC-TV comedy series, and the book is simply a reprint of the scripts plus photographic stills. This format is usually a sure bet for a boring rip-off. It is a tribute to the sassy wit of the Python Loonies that *Ripping Yarns* grips from the top of Tompkinson's Schooldays to the tip of the Curse of the Claw. □

Heroines in print

Dora Sowden

NO JEWISH reader can remain indifferent to Mara Rostov's Eroica (Corgi, 287 pp. 85p.). The girl named Eroica finds out that she is the daughter of a man who built gas chambers and robbed Jews of their assets. By the time she discovers this, her beloved brother has committed suicide and her mother, losing her desire to live, lets herself starve to death.

Eroica falls in love with a chance acquaintance who turns out to be a Jew. Through him she learns that her father is plotting the destruction of Israel. How this is averted is not quite clear. The end of the novel is weak and confused, but by then the reader is so caught up in Eroica's nightmarish experiences and the tense cliff-hanging style, that the improbable is easily acceptable.

Lovers and Tyrants by Francine du Plessix Gray (Corgi, 287 pp. 85p.) is a slow intellectual novel written as if it is an autobiography. The teller of the tale cogitates while she copulates, loving her husband but finding the security of marriage dull. She keeps seeking independence — freedom from lovers who become tyrants.

The narrator is the daughter of an impoverished French nobleman and a beautiful Russian emigrée. The child is shuttled between the separated parents — from country castle to Parisian apartment until she is taken to America. Her reaction to her father's death when he is killed in World War II is the best part of the book. The end deteriorates into pornography and psychological blather (partly in the third person). The author loses her way in writing as her heroine does in life.

FOR THOSE who unashamedly love a love story, Dorothy Daniels has produced in Ferris (Warner, \$2.25) nearly 800 pages of well-spun romance, in which one anxious situation follows another. Ferris is half-Gypsy, and her father's tribe has betrothed her to a man she hates. She flees with her grandfather to the land of her French mother and from then on the adventures are fanciful, unlikely, even absurd, but make good reading. Gypsy vendettas and curses come into it all, pursuing the heroine to the vineyards of California.

About The Barstow Legend by Mary Loos (Bantam, \$2.50) one can do no better than quote the blurb: "The glitter, the glamour, the sex, the sin, Hollywood, where they lived other people's dreams in shadows on the silver screen — and acted out private nightmares when the camera stopped." Does that sound familiar? It is. It has the tone of a poster for an early film, and the novel indeed reads like one of those super-dramas, though it is set in the era of television.

The glitter is unconvincing. The glamour elusive. The sex is dull. The sin is doubtful. In 500 pages the author tries to portray the trials and tribulations of a teenage sex-idol and those around her, but they never really come alive. An occasional clever passage doesn't compensate for the book's weaknesses. □

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MENACHEM Begin's life can be divided into four parts: childhood and Betar activist in Poland; underground leader in Eretz Yisrael; Opposition leader in Israel (outcast until 1967, gaining acceptability since); and then the sudden move onto centre-stage as Israel's prime minister. He was 63 when he was catapulted into world prominence on election night of May 17, 1977.

This is a neat division for a biographer, and American author Frank Gervasi naturally follows it in this biography. It is not, however, an in-depth study of character. In the current debate over who did what during the crucial pre-State years, this book is squarely on the Revisionist side. The Irgun Zva'ei Leumi (Etzel) and its leader, Begin, are the Good Guys. The Hagana and its overseer, Ben-Gurion, are the Bad Guys. Make no mistake.

Gervasi, a veteran journalist and political writer, has some previous pro-Israel books to his credit. His involvement with Begin dates back to World War II, when, as a war correspondent in Egypt, Gervasi became interested in Palestine. In 1946 he wrote a book in which, as he states in the prologue to the present volume, "I attempted, unsuccessfully I fear, to bring Menachem Begin into proper focus as less terrorist than patriot — a revolutionary fighting for his people's freedom."

His present effort, nonetheless, may be judged as quite successful. Titled, a bit ceremoniously but not inappropriately, *The Life and Times of Menachem Begin*, it is of interest to English-speaking readers who would like a more detailed view of the subject, with particular reference to the struggle against the British Mandate. Gervasi has assembled a good deal of material and presents it in a competent, professional way.

IT IS essentially a partisan biography. Begin emerges as virtually faultless, far-sighted, wise, loyal, persuasive, and idealistic. There is no question at all as to the wisdom of any of his moves and decisions at first (except for a single lapse concerning the complex Altalena affair). Only after the Six Day War does Gervasi assume, surprisingly, a more distant and critical point of view. Unquestioning support is resumed with the Likud electoral victory.

David Ben-Gurion, on the other hand, appears as a pragmatist concerned with making his political fortune, a man of Machiavellian bent, who was filled with a pathological mistrust of Begin — which effectively shut the latter out of Israel's political life for as long as the Mapai leader

Praising the leader



THE LIFE AND TIMES OF MENACHEM BEGIN: Rebel to Statesman by Frank Gervasi. New York, G.P. Putnam's Sons. 382 pp. \$12.95.

Reuven Rosenfelder

could determine it.

The book includes a lengthy description of the recent peace negotiations for which the author can't really be faulted — though at the time of writing, the outcome was unsure — since it is such epoch-making material. Fortunately, the major breakthrough did occur. In that sense, at least, his investment in a detailed account didn't go sour.

This is not the place for biographical detail, but a few observations are in order. One sees, for example, that Begin's penchant for correcting what he regards as erroneous statements — now familiar to millions of television viewers from his appearance on "Face the Nation"-type programmes — found expression earlier under much more adverse conditions. Following his arrest by the Bolsheviks in Vilna in 1940, he would argue intensely with the NKVD interrogators over matters of ideology, not prepared to let a definition or insinuation that was unacceptable to him go uncontested. He had a way of insisting on courtesy despite the altogether unequal situation. He

AS COMMANDER of Etzel in Eretz Yisrael, says Gervasi, "Begin's voice invariably carried the arguments: his views, even when opposed by others, inevitably prevailed. He approached each major operation like a lawyer arguing a case, winning over opponents by the sheer power of his logic and his amazing grasp of the strategic consequences of what were often purely military actions."

The conflict with the Hagana is described as an ugly affair. Gervasi quotes Hagana commander Eliahu Golomb as telling Begin, in a rare face-to-face conversation in a Tel Aviv café in October, 1944: "We shall step in and finish you."

The all-out clash known as "The Season" followed. But the result, says Gervasi, was that Etzel's standing was improved. "By doggedly pursuing its policy of

IMAGINE Isaac Bashevis Singer living in Jerusalem 100 years ago. What tales of *izaddikim*, schnorrers, *guitim*, and *nistarim* he would have produced. While Menachem Gerlitz is no Nobel Prize winner, his legends about Jewish life in a closed, traditional society vividly portray a world that existed and still exists in little enclaves like Batel Natan, Sha'arei Hessed or Batel Hungarim in Jerusalem.

The term *Yerushalayim Shei Manda* actually signifies a spiritual city in which the residents are constantly aware of its sacred nature and are imbued with piety by their closeness to the holy Temple site and its revered history.

The people described in this book are sometimes ordinary

The storyteller's city

THE HEAVENLY CITY by Menachem Gerlitz (Getz), retold from the Hebrew by Sheindel Weinbach. Jerusalem/New York, Feldheim Publishers, 281 pp. IL105.

Leah Abramowitz

Jews, simple tradesmen or merchants; sometimes great Tora scholars with international reputations, like Reb Yehoshua Leib Diskin (the Ertsker Rav), who gave up fame and status to live in poverty in the Holy City. There is Reb Shalom, the friendly

once pointed out to an NKVD agent that Soviet law forbade swearing. Astonished, the man changed his tone.

Sentenced to eight years in a labour camp (no trial, just a "finding" by the Advisory Commission to the People's Commissariat for Internal Affairs), Begin experienced the severe hardship of Soviet prisoners. The reversal of Nazi-Soviet amity brought unexpected liberation to Polish citizens in Russian jails. Released after 12 months, Begin found his way to the Free Polish Army of General Anders, and the second major phase of his life was launched.

The transition period to statehood is marked by the international inquiry as to the future of Palestine. Begin, still in hiding, twice had impassioned discussions with certain members of the United Nations Special Commission on Palestine. He felt that the established Yishuv leadership should not accept partition. He strenuously opposed it, but realized that no UNSCOP member would propose more than what the Jewish leadership itself regarded as an acceptable compromise.

Etzel was not excited about the UN resolution of November 29, 1947. It issued a statement: "The partition of the Homeland is illegal. It will never be recognized... Eretz Yisrael will be restored to the people of Israel. All of it, and forever."

The Altalena affair, as may be expected, is discussed at length. The author says that over the years Israeli historians have pointed to this incident "as evidence of Begin's determination to seize power in the Jewish republic." An entirely different story emerged, Gervasi states, in the course of his interviews with Shmuel Katz, Eliahu Lankin and Eytan Livni. Their story, "confirmed by what documentation

wouldn't share the cares of daily life with their husbands in order to keep the men's minds clear for Talmudic tracts; and there are mothers whose sole desire in life was that their children should become "eritoker Yidden" (faithful Jews).

THE LEGENDS and character sketches built around several loose plots give a good picture of daily life and customs in the Jewish Quarter of the last century. Weddings were generally held on Friday afternoons, with everyone pitching in to provide the refreshments. Funerals occasioned public sorrow and were attended by all, even in the middle of the night, as described here: "Where were all the 'tajmidim' going (at this time of night) with

restraint toward its tormentors, the Irgun (Etzel) gained the sympathy of many who before abhorred its policies and suspected its motives."

Begin is shown as consistently averting fratricide, refusing to allow the conflict to deteriorate into bloodshed. In the face of unscrupulous Hagana moves, he stuck to his principle of upholding agreements. In the massive blowup of the King David Hotel in July, 1946, which was conceived by "Tnuat Hamerl," a combination of the three underground organizations, Etzel was left to take the blame. The Hagana, which gave the go-ahead order in the first place, told the Irgun it "should take sole responsibility in the interest of future good relations." Tnuat Hamerl soon disintegrated. Behind it, says Gervasi, Begin saw Ben-Gurion's scheming hand at work.

The Mandate entered its closing chapter. It was the time of the hanging of captured Etzel members, and the retaliatory execution of two British sergeants. Gervasi comments on the "baffling contest" in which the British government, and especially Ernest Bevin, was engaged. Though the Empire was shrinking elsewhere, the British "hung on by their nails to a silver of Mediterranean real estate called Palestine, maintaining upwards of one hundred thousand armed men to protect mysterious interests no one could fathom."

INDEPENDENCE was followed by the longest chapter in Begin's career: political outcast. Gervasi points to the appeal by the Harut Party to Oriental olim who "identified emotionally with Herut's nationalistic, hence anti-Arab stance."

The best-known incident of those years was the riot outside the Knesset during the debate on German reparations in January, 1952. Begin, addressing the crowd, "may not have intended to 'inflammé,' but his speech was clearly a call to violence." The Knesset deprived him of his seat for several months, causing him to change his tactics: "Begin the agitator became Begin the parliamentarian."

A measure of change in Gervasi's attitude toward his subject is noticeable following Begin's entry into the National Unity Government and the Six Day War. Begin is referred to as being "intoxicated with his own rhetoric." Says Gervasi: "In the new situation created by the June war, Begin's territorial maximalism, which previously had seemed unrealistic and fanciful, suddenly assumed new validity and acceptability. The Israelis began seeing Begin in a new light — as a much-maligned patriot rather than as the dangerous extremist he had been painted. No one was surprised when he arrogated to himself the role of watchdog over the conquered territories."

Finally, it was the masterful election campaign that brought the Likud to power.

In this chapter, Gervasi pays much attention to Elzer Weizman, who took overall control and managed the campaign along American promotional lines. He is credited with engineering the victory and generally described as a bright star.

lanterns? Who in Jerusalem could see Reb Shmuel going somewhere and not accompany him? And so they joined the growing throng of townfolk in a solemn procession which they quickly discovered to be a funeral. Reb Shelma Slonim, renowned Eitz Chayim scholar of 42, had died a sudden death in his Batey Machseh home just before evening. True to the custom of Jerusalem, he was being brought to his eternal rest before the next day dawned.

Of particular interest to the modern reader is the "inside" picture of the war against secular education, waged by the Old Yishuv and presented from their point of view as a question of life and death, to be as vigorously opposed as the issue of women's army service in our day.

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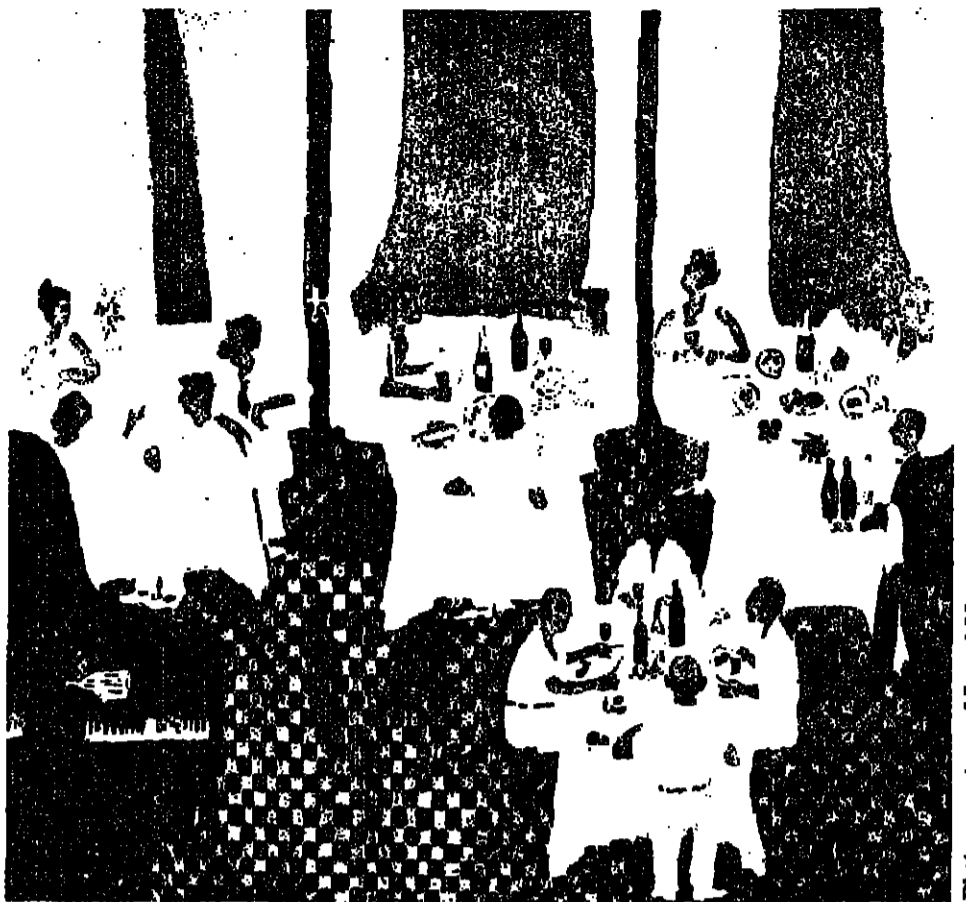
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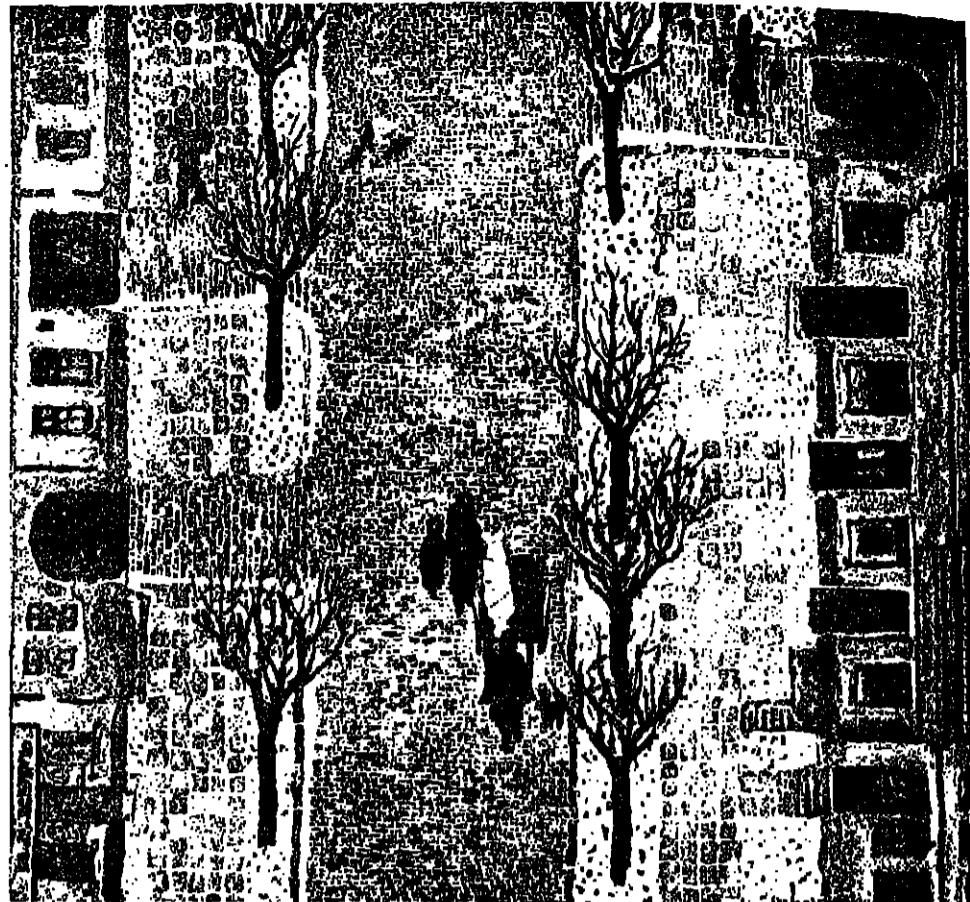
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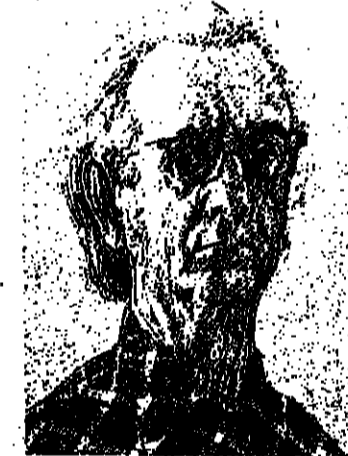
PAGE TWENTY-TWO



Photos courtesy of Israel Museum.



Top left: white dominates Odessa restaurant scene of the twenties, painted by Yefim Ladizhinski. At top right: sombre scene of a corpse being wheeled through the streets. At left, a group of Jewish tailors at work. At right: a Jewish wedding breakfast. Below: detail of a self portrait by Ladizhinski, in a contrasting realist style.



From the cradle to the grave — in Odessa

Meir Ronnen

AN EXTRAORDINARY visual "record" of Odessa in the Twenties, with no small accent on the life of the Jews there, has turned up in a large show of tempera paintings at the Israel Museum. Painted by YEFIM B. LADIZHINSKI, who came here from Russia a year ago, they were made in the decade prior to his departure. They chronicle births, deaths and marriages and the work and the choice of subject matter, and deliberately naive style adopted by Palestinian painters of the twenties.

Tashkent. From 1889 to 1964 he was a set designer in Moscow, then turned to painting. His "return" to the scenes of his childhood, made from memory, were begun in 1969. They are neither entirely real nor entirely imaginary, but highly organized stylisations, in a naive style that is also highly sophisticated, made by an artist with a deep understanding of patterning and colour harmonies. There is an extraordinary parallel between his work and the choice of subject matter, and deliberately naive style adopted by Palestinian painters of the twenties.

covered head at a circumcision and one of two marriage feasts; at which a group of *klesmers* also without hats, provide the music. There are two synagogue scenes and a group of bearded Jewish tailors fitting a customer. A skull-capped stonemason works on a figure of Jesus while a young Jewish boy rules up a Jewish tombstone; a mourner negotiates the price in the background. There is also a sumptuous and traditional Russian funeral with an open coffin, seen as though from a third-storey window, the vantage point of view in most of Ladizhinski's paintings. There is also a sombre upper-window view of a pauper's corpse in a winding sheet, being trundled along a windy street on a hand cart.

Odessa is a jolly, summery, vibrant place teeming with white-clad trippers and sailors, bright electric trams and bright restaurants and outdoor cafes. One scene depicts a fun fair. But there are also working scenes: fishermen hauling in their catch, women filleting shoals of gleaming fish, dog catchers dropping their hapless victims into the dog-cart.

The treatment of the fish sums up the artist's fine ability to render a myriad of forms in the most painstaking manner, without ever losing freedom of stroke or gesture, or descending into niggling detail. Ladizhinski may render paving-stone patterns with three or four layers of line and colour to each stone, but he never forsakes the wood for the

Tepler's harmony

Meir Ronnen

SHMUEL TEPLER has returned to show again in Jerusalem (he oscillates between Israel and Italy) the flat, harmonious still life on which he has built his reputation. His work isn't about description at all, but about harmony, the harmony of shapes of colour; and he is one of the most harmonious of all Israeli painters. His three-dimensional subjects are rendered in strictly two-dimensional terms and their employment is abstract, in axial compositions that rely on simple classical geometry and the rotation of the square within the rectangle, though he usually manages to ring surprising changes on this method. A richly flowing but not thick impasto is painted over layers of thin underpainting; and equal amounts of white and black are mixed into all the colours to give them refinement and evenness of tone and hue. His compositional method is reductive: he eliminates or shapes elements as he proceeds, until arriving at essentials. Only a few of the paintings on show contain superfluous elements and even fewer are painted in a thin *alla prima* manner that employs some of the mannerisms of Matisse. A number of the works in this show have, however, come to border on the sweet. Tepler has long since solved all the problems he has set himself, even in his occasional abstractions. Perhaps

the time has come to set himself some new ones. (Hillel Gallery, 38 Rehov Hillel, J'lemi. Till Nov. 24.

ERNST DEGASPERI is an Austrian who has, over the last 15 years, made Israel and Jerusalem his spiritual home. He has, through his art, become something of a messenger abroad of biblical prophecy; and his deep feelings about this country have been derived from pilgrimages to the sites of many of the Nazi concentration camps and to Masada. His latest show of pen-and-ink drawings and etchings (to be presented in various parts of the country as a travelling exhibit under the auspices of the Austrian Embassy) is all about Jerusalem — and the wedding of the earthly city with that of the heavenly one. This time part of the accent is on the mythical wedding of the three monotheistic faiths. Degasperri uses line, in a form of Viennese fantastic realism, to weld his symbols and literal descriptions together, often settling for decorative, illustrative solutions. He seems more concerned with vision than with form, with literary rather than plastic ideas. (Jerusalem Theatre, Taibeh)

DAVID REEB is a recent Bezalel graduate who has rushed to show too soon, despite his confident compositions and skill with applying enamel colours to paper. One feels that Reeb's identity has not yet emerged. His eclectic collection of

paintings on paper are all, in turn, too evocative of too many different artists: Pollock, Johns, Stella, Alechinsky, Asger Jorn; and in nearly every case he settles for decorative patterning used as a field. The results are bright and pleasant, but art involves more than what Max Bill used to term "easy painting." Reeb also shows several formalised genre paintings of workers on building constructions that are handled from an original point of view and which seem to offer a more personal point of departure. (Printers Gallery, 23 Rehov Rambam, J'lemi.)

VIC LEPEJIAN makes his debut under the patronage of the Armenian Patriarch of Jerusalem, but there is nothing Armenian about his work: his landscapes reach back to German expressionism and French Fauvism, while his competent figure studies might have come from any academic studio. This artist could benefit from a stay in Europe at a modern school. (Belt Haam, J'lemi.)

DAVID MESHULAM skates on the thin ice separating art and commercial art, purveying the sort of romantic allegorical semi-surrealism so inappreciably beloved of so many Israelis... perhaps because they don't have to make any effort in order to deal with it. The oils are not very carefully painted and the numerous hand-lit all-screen reproductions of his pen drawings are crowded with figures and detail, as though to give the customer his money's worth. Meshulam is capable of doing better. (M.Y. Gallery, 17 Shlomzion, J'lemi. Till Nov. 24. □



Shmuel Tepler: composition, oils (Hillel Gallery, J'lemi.)



Lynda Zandhaus: mixed media on paper (Gordon Gallery, Tel Aviv.)

Past into present

Gil Goldfine

LYNDA ZANDHAUS' new mixed-media works on paper are delicately constructed abstractions, composed by combining textural underpainting with white relief patches and tiny handwritten texts that fill squares formed by a vertical-horizontal grid. The spectator can enjoy both the immediate visual impact or a careful examination of the extravagant, lyrical variety derived from a rash of lines, blotches, scribbles and letter formations.

Zandhaus' calligraphic sections are printed in an unplanned and decorative fashion. Straight and linear, they appear to be from the hand of a "contemporary-ancient", a 20th century scholar attempting to practise his own form of penmanship. This Near Eastern quality is augmented by a "tasteful", hushed, French colour scheme. The palette is a mixture of warm tans and greys touched by rich crimsons, yellows and ultramarines. (Gordon Gallery, 29 Gordon, Tel Aviv.) Till Nov. 18.

THE Israeli "surrealist" school continues to flourish as the national "artistic sport" and, unfortunately, DAN KEDAR (who is also a theatre designer) has accompanied the negative aspects of its development. To celebrate the publication of a book about his works, Kedar displays paintings of the past ten years. They indicate a slow retreat from fairly well

rendered allegorical canvases to full wall-size, bombastic expressionist paintings that pronounce mediocrity at the oasel. Posterish caricatures, Kedar's subjects exude the sadness of a demoralized society, in which the frustrated people act out their hangups in obvious, theatrical scenes that allude to sexual aberrations, prohibitions and escape. Kedar's basic problem is that he has abandoned the act of true painting to concentrate on creating a parade of visual slogans that are neither mysteriously informative nor illustratively gripping. (Habimah Theatre, Tel Aviv.)

THE LIMITED edition business (lithos, etchings, serigraphs) has boiled over into the marketing of art posters, announcing museum exhibits and gallery shows. The posters are often beautifully designed, finely produced and printed in large quantities. Because of the large printing run they cannot be considered limited edition items at this time, but in the future, their uniqueness may attract the same kind of interest as surviving Lautrec posters do today.

The only gallery in the Tel Aviv area that stocks this "speciality item" is the Aviv Gallery; on a recent European tour, Aviv's Director, Arjei Samuels, acquired a wide selection of high quality art posters including sheets from the Serpentine, Maeght, Iolas, Emmerich, Tate, Louisiana and Academia, advertising, among others, Calder, Foujita, Matisse, Alechinsky, Warhol, Steinberg, Vallotton, Allen Jones and William Morris. These posters bring one closer to the excitement of 20th century art and offer excellent wall-decoration. (Aviv Gallery, 40 Rothschild, Kfar Saba.)

SHMUEL LIPKIN's effective black and white photographs are, on the one side, studies in form and halftone; and, on the other, blunt face-to-face portraits. The former consist of blurred, Baconesque images of organic nudes gyrating and contorting in a shadowed frenzy. The latter portrays the innocence of pre-adolescent girls or introspective male faces depicting "middle" Israeli. Lipkin was born in Kibbutz Ginnesar and received his BFA from the School of Visual Arts in New York. He returned to Israel in 1978 and works out of Haifa. (White Gallery, 4 Habimah Square, Tel Aviv.) Till Nov. 18.

LENA LIV, from a few pencil drawings that appear on random sheets, appears to have had some academic training, but overall, her watercolour and graphite drawings fail to achieve a professional standard. Liv's realistic sketching cannot sustain a heavy handed watercolour technique and a pretentious approach to composition in which *tromp l'oeil* corners of painted surreal images (as in Victor Brauner) and abstract calligraphic swipes are scattered upon spacious white fields of paper. Liv has a long way to go before her next one man show. (Safrai Gallery, 23 Gordon, Tel Aviv.)

IMANUEL BAR-KEDMA shows sex emphasized female nudes, except in 10 where the face expresses character. All the drawings, executed on paper, line or shaded, in charcoal or wash, reveal a fluent and apparently spontaneous competence. ("Graphics 3" Gallery, Haifa.) □



Shmuel Lipkin: photograph (White Gallery, Tel Aviv.)



Kokoschka poster (Aviv Gallery, Kfar Saba.)

Promising sculpture

Ephraim Harris

DORON ELIA does figurative sculpture in terracotta painted black or greenish black which arouse hope for the future. Accent is placed on the limbs which are not only distorted but often unnaturally large. Figures tend to bunch together and the better items disengage the legs and thighs into clear motifs, viz. the struggling mermaid. Several single figures stand out sculpturally; they include the handling of void and recess in an ecstatic

dancer (1) and the rhythmic and axial drive of another personage (8). (Abba Khoushy Community Centre, Haifa.)

DAN LIVNI shows oils on canvas, chiefly imaginary landscapes with roads (2) and a few of his cloud-ated roses (4), painted in fairly low tones and pervaded by background light. Their title, "Events in Space and Time" describes their spirit. The buildings all echo Livni's renderings of Greek monasteries. Those who recognize them may not agree on this

being their Greece, but the artist's gently lit monasticism tends to impose itself on the viewer. (Belt Chagall, Haifa.) Till Nov. 21.

YEHUDA BAR-YOSAFAT shows oils and sculpture. The oils, representational or abstract, are colour studies executed in rather pleasant, more or less two-colour harmonies. The less legible the subject, the more accomplished the result. A similar rule applies to the interesting and generally impressionist sculptured heads; the smaller they are the better. Here much attention had been given to characterization, often to the verge of caricature and probably, or so it seems, based on deliberately selected mental cases. (Danya Art Gallery, Haifa.) Till Nov. 17. □



Doron Elia: sculpture (Abba Khoushy Centre, Haifa.)

Discounting, Israel-style

READERS occasionally complain, with some justification, that I neglect shoppers outside the Tel Aviv area. I actually made it to Haifa and back recently, thanks to Mordechai Kreiner, merchandising manager of the Super-Sol chain, who drove me up to see its new discount department store there.

This is the first of its kind in Israel. It is called the Hyper-Kol-Bo, and is located at the point known as "Checkpoint," just north of the city toward the Haifa Bay suburbs.

With goods ranging from T-shirts to television sets, it should not be confused with a discount food supermarket, of which the country already has several. In fact, the Super-Sol chain has one of its own, the Hyper-Kol about 100m. from the Hyper-Kol-Bo. It carries bulk-packaged fruits and vegetables, in the style of Tuva's Hypermarkets, and about one-third the range of items you find in a regular Super-Sol, but 8-10 per cent cheaper.

The five-month-old discount department store is patterned on the American model of a no-frills, warehouse-style operation on an out-of-town location where land is cheap and parking space plentiful. Ironically, most U.S. discount stores have lost their original bleak look and are somewhat more elegant than they used to be. Hyper-Kol-Bo is starkly simple. It occupies 2,500 sq.m. in a barn-like building soon to be shared with a Rim furniture showroom. There is no air-conditioning, no background music, no home delivery, and no credit cards are accepted, only cash or cheques.

What will attract shoppers, Super-Sol hopes, is its low prices for brand-name, first-quality goods (except for a very limited number of Grade B items, carefully marked as such). The usual savings are in the 20-30 per cent range, Mr. Kreiner claims.

ON MY VISIT to Hyper-Kol-Bo, I jotted down prices of items at random in various departments and later compared them with the identical products at the Hamashbir Lazarehan (mid-October prices). In all cases, the Hyper-Kol-Bo prices were lower, but the percentages of saving were wildly erratic, from around 10 per cent to nearly 45 per cent. In my opinion, customers can shop in confidence that they will save something as compared with a standard department store on virtually any item they buy at Hyper-Kol-Bo. Those with rights to buy at Shekem, with its standard 12.5 per cent discount, might do even better on some items at Hyper-Kol-Bo, but by no means on everything.

The single item that Hyper-Kol-Bo agrees to stock without any discount is the Adidas brand of gym shoes. It seems that too many young shoppers, including Mr. Kreiner's own daughter, insisted that it had to be Adidas, and the agency would not agree to the standard prices. Kreiner gave in to customer demand.

Here are a few examples of the items I priced at Hyper-Kol-Bo and then at Hamashbir Lazarehan (at the Dizengoff Centre shop in Tel Aviv, but prices should be the same at any branch). In the



housewares department, an 18-piece dinner set by Yoda of Japan, in a design curiously called "Jerusalem" a white plate edged with maroon and gold stripes, costs IL1,200 at Hyper-Kol-Bo, IL1,705 at Hamashbir (saving about 30 per cent). In toys, the saving is 35 per cent on a timely "Experimental Lab in Solar Energy" (IL559 at the Hyper, IL862 at Hamashbir); while the savings on Lego sets average a more modest 15 per cent, and on the Fisher-Price "Swiss-Styled Chalet" less than 10 per cent — IL1,254 instead of IL1,332.

In books, there was a considerable saving in the back-to-school prices at Hyper-Kol-Bo. They were charging IL2,000 for a children's Hebrew encyclopaedia (*Mitohal*) which sells for IL5,024 at Hamashbir; and IL2,300 for the complete set of the Casuto Hebrew Bible instead of Hamashbir's IL3,120.

An item of seasonal interest is a gas heater. Rokaach's Super-Palme Infra-Red Radiant TV Hyper-Kol-Bo proudly sells it at IL6,210. I did not find this at Hamashbir, but at Shila, a Tel Aviv appliances shop which claims to sell at "wholesale prices". It costs IL7,500. Shila says the manufacturer's list price for this model is IL8,508.

Another item of which Mr. Kreiner is particularly proud is the 12-inch portable Pilot television at IL4,800. This he says is the

MARKETING WITH MARTHA

cheapest TV around today and would cost at least IL4,000 more elsewhere. So far I haven't found the exact model. Hamashbir's cheapest TV is a 12-inch Sharp at IL5,860, while a direct-sales appliance shop next door in Dizengoff Centre has a Metz of the same size for IL5,500 and a 14-inch Pilot at IL10,600.

WHEN IT COMES to clothing and other textiles, it is more difficult to compare prices, because it is very hard to locate identical items in different stores. A very personable young woman, Roni Edellat, Super-Sol's chief textile buyer accompanied us on our Haifa trip. She says, for instance, that Fieldcrest towels from the U.S. are 20 to 30 per cent cheaper than at First Class in Dizengoff Centre, which specializes in the brand. This is very hard to verify. Most of the bath-sized Fieldcrest towels in the limited selection at Hyper run from IL825 to IL408, while First Class has a tremendous range of them from IL364 all the way up to IL886 for the thickest and most elaborately designed.

It took me a while to figure out what disturbed me about the clothing department, compared with what I like in American discount stores. I finally decided that it was the lack of organization into clear-cut sections for men, women and children, as well as the rather limited selection of garments in each of these categories. You could not really outfit an entire family from head to foot at Hyper-Kol-Bo as yet.

This is partly due to supply problems, which Mr. Kreiner discussed with me. Israeli manufacturers, particularly of textiles and clothing, are most reluctant to let their things be sold under the recommended prices which most stores adhere to, or undercut just enough to make their own price tags look attractive. When the Super-Sol discount store knocks 20 per cent or more off the price, some manufacturers retaliate by refusing further supplies. Kreiner has a whole list of brands he can't currently obtain for Hyper-Kol-Bo, among them Ata, Lahav, Lee, Levi's and Gottex.

worried that he'll lose the line at Hyper because Super-Sol, with its 88 regular supermarkets, is such an important outlet for Delta.

Despite the supply limitations, there are some genuine bargains to be had in the clothing department at the Hyper-Kol-Bo, if you can trust your own fashion and price sense. Children's nylon quilted jackets for winter range from IL536 to IL682. The cheapest I saw at Hamashbir in the smallest sizes started at IL778, but admittedly they were more elegantly designed than those at the Hyper store.

Fashion-conscious women can find two-piece dresses by the quality local firm Sportlife for IL698, while the original manufacturer's tag on the two pieces adds up to IL1,454. These were export surpluses, I am told. At Hamashbir, you can scarcely find a skirt alone this season for under IL700, but there is a much wider selection there, of course.

There are some imported clothes, too, such as the knit-and-suede-combination sweaters for women, at IL1,600, from the Far East. Babies' zippered blanket-sleepers from the U.S. sell for IL307, lower than the cheapest locally-made ones at Hamashbir. Among the few items labelled as Grade B were Adidas sweatshirts at 50 per cent off the list prices.

Scholl foot-comfort sandals and foot-care products get a flat 15 per cent off.

One thing buyer Roni Edellat has learned about discount stores is that they must stock clothes which "sell themselves well off a hanger." There are few fashion dummies on display, few sales personnel to give advice. There are, however, fitting rooms.

SUPER-SOL's Hyper-Kol-Bo and its companion discount supermarket Hyper-Kol keep the same hours: 10 a.m. to 8 p.m. non-stop daily, 10 a.m. to 2 p.m. Fridays, and both open Saturday evenings after the end of the Sabbath until 10 p.m. There is a cafe in the supermarket. Super-Sol plans to pave a connecting road between its two shops to make the link more convenient. Hyper-Kol-Bo's policy on returned goods is a liberal one — exchange, or cash back, Kreiner says.

At the moment, Super-Sol has no plans to expand the discount department store idea to other cities. First it will see how it catches on in the Haifa area.

WHILE ON the subject of Haifa, I should mention a letter received after my recent article on educational playthings.

A store called "Gan Li, Equipment for Kindergartens and Schools," situated on the Haifa-Acre road, near the Kiryat Ata intersection, writes that it is "the biggest toy shop outside Tel Aviv," with 400 sq.m. of sales space. It stocks kiddie-sized furniture and a wide range of toys and games, both local and imported, which it claims to sell at about 20 per cent less than regular toy-shops. Gan-Li has also begun manufacturing games under its own label, some of them in English and Arabic as well as Hebrew. The roadside shop is open non-stop 8 a.m. to 7 p.m., except Tuesdays and Fridays, when it closes at 8 p.m.

Delta, manufacturer of cotton-knit underwear for men and children, is annoyed at Hyper-Kol-Bo's 10 per cent discount on its goods. But Kreiner isn't too

Martha Meisels

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